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General

Irish art in the 19th century

Cork

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Irish art in the 19th century

an exhibition of Irish Victorian Art at Crawford Municipal School of Art

31st Oct. to 29th Dec. 1971 – Open to the public from 10 a.m. to 9 p.m.

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The Committee of the Cork Rosc '71 exhibition wish to express their thanks to the Rev. Cyril Barrett, S.J. of Warwick University, Coventry, for undertaking the research connected with the exhibition, selecting the exhibits, writing the catalogue, and for the outstanding manner in which he achieved such an excellent result.
Thanks are also due to Mr. Patrick Murray for the design and decor of the Exhibition.
The Committee wish to acknowledge the co-operation and advice of the Dublin Rosc Committee and Mr. Kieran Hickey for his work in assembling the photographic section of the exhibition and writing that part of the catalogue relating to the collection of photographs.
Acknowledgement and thanks are also due to The National Library of Ireland, for permission to reproduce a selection of photographs from the Lawrence Collection.
Cork Rosc Committee wish to acknowledge in a very special manner the contribution of the City of Cork Vocational Education Committee: by providing firstly a financial guarantee against loss; secondly by granting permission to mount the exhibition in the galleries of the Crawford Municipal School of Art and by suitably preparing the galleries for that purpose, and thirdly by allowing the Curator of the galleries, Mr. Diarmuid O Donobháin to devote so much of his time, energy and knowledge to the organising of the exhibition.

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Author's Acknowledgements

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Sources

Apart from source material listed under various artists (which is selective) the following publications were a useful source of information for the period as a whole. Again, the list is selective.

Boase, T. S. R.: *English Art* 1800–1870, Oxford, 1959

Bryan, T.: *Dictionary of Painters and Engravers*, Vol. I revised by R. E. Graves, 1886; Vol. II revised by W. Armstrong and R. E. Graves, 1889.

Crookshank, Anne, and the Knight of Glin: *Irish Portraits* 1660–1860, London, 1969 (Crookshank and Glin).

Dictionary of National Biography for the following artists: Ashford, James Barry, Brooke, Adam Buck, Burton, Carew, Crowley, Danby, Davis, John Doyle, Richard Doyle, Foley, Furniss, Haverty, M. A. Hayes, Hogan, Kirk, Lavery, Lawless, MacDowell, Maclise, Mulready, Mulvany, Nicol, Orpen, Osborne, Petrie, Roberts, Rothwell, Russell, Shee, Catterson-Smith I, and Turnerelli. (DNB).

Gunnis, Rupert: *Dictionary of British Sculptors* 1660–1851, London, 1953. Of the sculptors which fall within his period, Gunnis omits Ambrose, Barter, Terence and Thomas Farrell, and Saint-Gaudens. (Gunnis).

Maguire, J. F.: *The Industrial Movement in Ireland as Illustrated by the National Exhibition of* 1852, Cork, 1853 (Maguire).

Ottley, H.: *Dictionary of Recent and Living Painters*, London, 1866.

Redgrave, S.: *Dictionary of Artists of the English School*, London, 1873.

Strickland, W. G.: *Dictionary of Irish Artists*, Dublin and London, 1913, 2 vols. Strickland omits artists living at the time of writing. He also omits the following, who fall within the scope of his book, W. G. Barry, Charde, Gilbert, Harnett, Murphy, Nicol, Saint-Gaudens and Turner de Lond. (Strickland).

Abbreviations

Associate of the Royal Academy	ARA
Associate of the Royal Hibernian Academy	ARHA
British Institution	BI
Collection of	Coll.
(Royal) Dublin Society—	
Royal Patronage 1820	(R)DS
Exhibited; Exhibition	EXH.
Hibernian Society of Artists	HSA
Irish Georgian Society Bulletin	IGS
Irish Society of Artists	ISA
Literature	Lit.
National Gallery of Ireland	NGI
National Museum of Ireland	NMI
National Portrait Gallery, London	NPG
President of the Royal Academy	PRA
President of the Royal Hibernian Academy	PRHA
Provenance	Prov.
Royal Academy; Royal Academician	RA
Royal Society of British Sculptors	RBS
Royal Hibernian Academy; Royal Hibernian Academician	RHA
Royal Irish Academy	RIA
Royal Irish Art Union	RIAU
(Royal) Society of Arts—Royal Charter, 1847	(R)SA
Society of British Artists	SBA
Society of Irish Artists	SIA
Society of Painters in Watercolours	SPW
Victoria and Albert Museum	V and A
Water Colour Society	WCS

All dimensions, unless otherwise stated, are in inches. The letters *d*, *h*, *l*, refer to diameter, height and length.

'The taste of the amateur or dilettente in Ireland lies more with Irish Antiquities than with modern art.' This observation was made in the introduction to the catalogue of the Irish Exhibition in London in 1888. At that time the works in the present exhibition would have been 'modern art'. It is to be hoped that now that they have become Irish Antiquities they will appeal to the amateur and dilettante.

If one excluded the exhibition of art organized by Hugh Lane for St. Louis but eventually put on in the Guildhall, London, in 1904—which was obviously an exhibition of Irish 19th-century art—this is the first major exhibition of Irish art covering the period 1800 to 1900. It may come as a surprise that so many artists and, it is hoped, so many works of high, if not the highest, quality qualify as Irish during this period. As for the dates fixed, the exhibition, with one blatant exception (about which we are unrepentant), adheres fairly closely to them. Chinnery, for example, is excluded because he left Ireland in 1802 and it was unlikely that we could find a work done by him in Ireland in the 19th century. Had he been born in Ireland, this would not have mattered; a picture painted in India or China would have done as well. To qualify for the exhibition an artist must have either been born in Ireland—in which case it does not matter where his work was done—or else he must have resided in Ireland for some time and the work exhibited should have been done in Ireland or at least relate to Ireland in its subject-matter. Beechey, for example, though born in England, spent most of his life in or around Ireland (he was in the British navy) and Erskine Nicol, who worked in Ireland and painted scenes from Irish life, did most of the actual painting in Scotland, but this does not matter. The only exception to these principles is Richard ('Dicky') Doyle who was born in England shortly after his family moved there. Though he lived all his life in England, he regarded himself and was regarded as an Irishman.

But, though we have adhered to our principles, we have stretched them as far as they would go. Where a picture was undated and there was a reasonable possibility that it was painted in the 19th century we have not hesitated to include it; and no matter how young an artist was when he left Ireland he is counted as an Irish artist. In fact, however, almost all the artists born in Ireland had practised their art in some elementary fashion before they left the country. The notable exceptions are Mulready and Saint-Gaudens. Mulready was not more than five when his family moved to London; but it is reasonable to assume that even he did some scribbling before he left the country; moreover, he is referred to in both English and Irish contemporary sources as an Irishman. No such excuse can be offered for Saint-Gaudens who was six months when he left for America.

There is no getting away from the fact that most of the artists exhibited here spent a great part of their lives abroad. This is particularly true of the first half-century or more, when the majority lived in England. It may seem odd, therefore, to claim as Irish an artist who spent most or all of his working life abroad and adapted himself to the manner of life and the artistic style of the people with whom he lived. There does not seem to be anything specially Irish about such artists and nothing distinctively Irish about their work, except for the occasional Irish scene or subject. It may be possible to discern some Irish quality in an individual artist, but there is nothing which could be described as a 19th-century Irish School.

All this is true, but there are special reasons for bringing these artists together, some of which may be unpalatable to Irishmen. One palatable reason is that, though they may have been forced by circumstances to emigrate their achievements testify to the presence of artistic talent in Ireland; for it must be remembered (and the biographies will bear this out) that they would not have gone abroad to develop their talents, if they had not displayed these talents in Ireland first. Another, less palatable reason, is that an exhibition which was confined to Irish artists living in Ireland would not only be greatly impoverished, but would in fact be historically unsound. This exhibition is as much an indictment of Ireland (and to some extent indirectly of Britain) as it is a tribute to the talent of her artists. It is no good saying that these artists should have stayed in their own country. Had they done so they simply would not have become the artists they did. As the *Irish Daily*

GREAT INDUSTRIAL EXHIBITION,
DUBLIN 1853.

Independent put it in 1894: 'artists of merit have to depart to win credit for other countries, while many, without the merit or enterprise to do this, have to abandon all hope of being any more than amateurs.' The neglect of Irish artists by their own countrymen runs like a refrain through the century. M. A. Hayes testifying before a Select Committee on Art Union Laws in 1866 has a great deal to say about it. For example, in 1838, the total amount spent in purchasing pictures at the Royal Hibernian Academy's exhibition of that year was *30s.* 'I think' says Hayes, 'all classes in Ireland have a great taste for art; but they do not show their taste in the way it is manifested in large town in Scotland and England.' In other words, they do not buy pictures, at least not pictures by Irishmen. The nobility and the wealthier citizens, if they spent money on works of art, bought Old Masters. There were 328 Old Masters, attributed to the greatest names, from Irish collections in the Dublin Exhibition of 1853, where out of the 1,023 pictures only a handful were by Irishmen. It was only when Irish artists went to England that they met with the appreciation and encouragement they deserved. Mulready was cultivated by Sheepshanks and Carew by Lord Egremont; Maclise was commissioned to paint the giant murals in Westminster Palace and Foley was principal sculptor of the Albert Memorial (a doubtful honour, perhaps, but an honour nonetheless).

This neglect of their own artists by Irishmen can be partially explained historically and sociologically. As Strickland remarks: 'The events of the Rebellion (1798) and the Union diverted the public mind from the cultivation of the Fine Arts.' (*Dictionary of Irish Artists* II p.135). After the Union a number of former patrons left the country and in the late forties, during the famine, there was a further exodus. In certain quarters the cultivation of the arts was understandably associated with the Ascendency. It took time for the rising middle class to acquire the taste for art which the aristocracy had inherited with their estates. The Church, which dispensed considerable patronage, favoured Italian, German and French rather than native artists. But towards the end of the century we find an increasing number of important artists, notably Hone and Osborne, working in Ireland. Moreover, throughout the century there were always a large number of competent artists working in the country, and most of the prominent artists who had gone abroad kept up a connection by sending work to RHA exhibitions and by accepting local commissions. The neglect of Irish artists is sometimes exaggerated.

Irish painting in the 19th century can be roughly divided into three periods, which do not exactly correspond to the development of art in Britain—there is nothing corresponding to the Pre-Raphaelite Movement, for instance. The first period is one of transition from 18th-century classicism to 19th century romanticism; the second is that of the fruity, somewhat sentimental or rhetorical romanticism of mid-19th century art; and the third, with its strong Continental influences of realism and impressionism, already shows signs of the 20th-century preoccupation with the more painterly and less anecdotal aspects of painting. In sculpture these divisions are blurred; neo-classicism persists well into the century, but one finds the rhetorical and sentimental phase represented in Foley, and MacDowell, and the Continental in Hughes, Sheppard and O'Connor.

The dominant figure in the first period is unquestionably Francis Danby, and we are fortunate in being able to represent him handsomely in all the phases of his work: the intimate landscape sketch (*Rownham Ferry* (25)), the romantic landscape (*The Enchanted Castle* (31)), the apocalyptic subject (*The Israelites led by the Pillar of Fire* (26)) and (*Subject from Revelations* (29)) and the tranquil landscape (*The Evening Gun* (33)) and the newly discovered (*Sunset Through a Ruined Abbey* (27)). But the period itself is best represented by the three works of Danby's friend, J. A. O'Connor. *Ballinrobe House and Mill* (97) has the spaciousness, repose and formal qualities one associates with the 18th century (it might have been done by an American primitive). *The Glen of the Rocks* (98) is a fine example of O'Connor at his more typical, the romantic landscape with its rocks, trees and water, the eye being guided into mysterious depths. Finally, we have the dramatic romantic subject, *The Frightened Wagon* (99), a foretaste of high 19th-century romanticism, yet still in a style reminiscent of the 18th century.

James Barry, who only lived into the 19th century by six years, is included, not simply for his connections with Cork, but because, though properly an 18th century painter, he had a strong romantic strain, which is evident in his *Self-Portrait* (4); he thus acts as a link between the two centuries and helps to break down the artificial barrier of dates.

For the rest, Ashford, Roberts, Grogan, Gabrielli, Campbell and Sadler, continue the tradition of 18th century landscape. In Petrie one finds the beginnings of the topographical landscapes which are to appear throughout the century in numerous guidebooks. The tradition of 18th century portraiture is continued by Shee, Cregan, Comerford and Haverty. A feature of this period is the portrait miniature, very popular among officers and their wives, especially in Cork, during the Napoleonic War. It died out with the coming of photography. Among the principal Irish miniaturists were: the brothers Buck, Horace Hone, Robertson, Pope, Roch, Comerford and Lover.

This was a particularly fruitful period for Irish sculpture. Two sculptors, Peter Turnerelli and John Edward Carew, were outstanding, but, for his modelling of portrait busts, Thomas Kirk, for a gentle whimsy, Laurence Gahagan and for solid competence, his brother, Sebastian Geoghagan, were well above the ordinary run of sculptors. By temperament and training, John Hogan also belongs to this neo-classical period. In most of the Irish sculpture of the period we find the severity of the neo-classical style modified by wit and humane understanding, and in Hogan's religious pieces (though not noticeably in the one on exhibition, which is here for other reasons) by a certain tenderness.

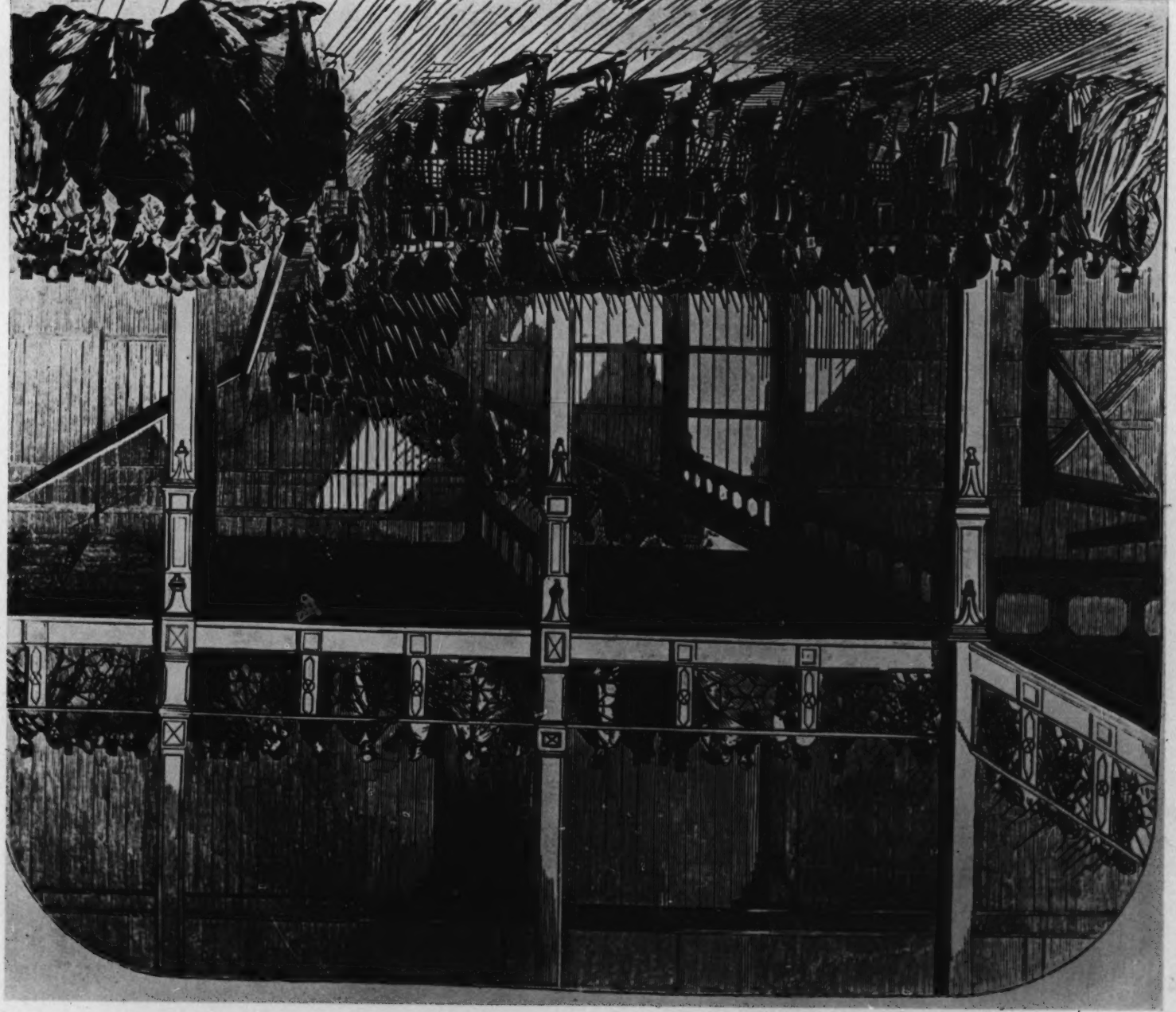
The transition from the first to the second period is best illustrated by the paintings of William Mulready, who was already fourteen when the century began and lived to be seventy-seven.

Compare, for instance, *The Village Buffoon* (82) with *The Sonnet* (83). The first was painted in 1816 in the sombre colours typical of genre painting in the late 18th century; the second, painted fourteen years later, anticipates the Pre-Raphaelites in brightness of colour and luminosity. A similar contrast is offered by *Hampstead Heath* (81) and *The Pool* (85). The latter, which may have owed something to photography, is not only bright in colour but meticulous in detail. Exact observation of nature, careful draughtsmanship and, in the case of historical painting, adherence to historical accuracy are among the salient features of mid-19th century painting. Next to, or on an equal footing with, landscape was narrative or genre painting, the subjects being drawn either from everyday life or from literature.

One aspect of mid-19th century which Mulready does not illustrate is historical painting, and here Daniel Maclise excelled. Because a major retrospective exhibition of his work (to be held at the National Gallery, Dublin, and the National Portrait Gallery, London) follows hard on the heels of our own, we have not been able to represent this aspect of his work, though the newly discovered *The Disobedient Prophet* (72) illustrates it to some extent. On the other hand, *The Woodranger* (70) is a splendid example of 19th century brassy self-confidence; *The Debut of Paganini* (78) is a tribute of a virtuoso draughtsman to the greatest virtuoso of the age; and the *Study for Justice* (71) is a reminder of the appeal which the Middle Ages had for those disturbed by the transformation of their lives brought about by steel and steam.

Mulready and Maclise were the major Irish artists of this period. Next in importance was Sir Frederick Burton, if for no other reason (and there are plenty of other reasons) because he achieved in watercolours what it might have been thought to be possible only in oils. He was equally successful in genre or narrative, landscape and portraiture. Taking the other genre painters next, Crowley's *Lovers'* Farewell (24) is a good example of the sort of sentimental subject which appealed to the public in the mid-century (Maclise's *The Falconer* (73) is another, more thoughtful, example); Richard Doyle presents a vein of fantasy all his own; Erskine Nicol, Lawless and William Osborne illustrate the more meticulous, factual representation of common themes.

Portraiture, though losing its popularity (presumably because a photograph was so much cheaper), underwent, at the hands of Edward Hayes, Sir Thomas Jones, Alfred Grey, Catterson Smith II, Crowley and



Brenan, a change in the direction of the sentimentality of contemporary genre. Howis is more robust, but the traditional portraitists, Rothwell, and, when he is not downright dull, the elder Catterson Smith, show a sweetness that is less often encountered a generation or two before (Rothwell's *Mary Shelley* (125) it must be said, by any standard, is a splendid picture).

Coming finally to the landscape (or more accurately 'scape) of the period, the first thing to be noted is the increasing number of seascapes (as the RHA catalogues and Stuart Blacker's report to the Select Committee on Art Union Laws testify). It might be worth mentioning in this connection that the first Yacht Club was founded in Cobh in 1720. Three of the artists in the exhibition, Edwin Hayes, Beechey and Kendrick, specialized in seascapes. Of the other strictly landscape painters, three deserve special mention: Davis, so much admired by the Pre-Raphaelites; Andrew Nicholl, for his unique studies of flowers in landscape; and Faulkner, for his exceptionally vigorous watercolours. O'Neill, Mulcahy, Samuel Brocas, and Brooke are either competent or charming or both. Turner de Lond and Michael Angelo Hayes deserve mention for the way in which they present figures against an architectural setting.

Odd things happened to sculpture during this period; and this is not a reference to the fact that four Irishmen worked on the Albert Memorial. The oddity is that while statues became either more sentimental or more rhetorical, the style became a sort of frozen, academic form of neo-classicism or a painstaking naturalism, so that in many cases the idea and its expression flew off in opposite directions. Foley is a prime example of this. He manages to combine the rhetorical (*Caractacus* (146)) and the sentimental (*Egeria* (145)); but often neither quite comes off; they are caught in a frozen gesture. This is not altogether Foley's fault; he found himself caught in and attempted to come to terms with the crisis in our civilization that became acute about the mid-century. He resolved it magnificently in many of his statues, notably (to confine ourselves to the present exhibition) in his *Goldsmith* (148) and *Burke* (147) and in his bust of the industrialist and patron of the arts, *John Sheepshanks* (149). MacDowell, Heffernan, Terence and Thomas Farrell, Lawlor, Ambrose and Moore all reflect this struggle to find a means of expressing their ideas and sentiments.

The third period in Irish 19th-century art is in sharp contrast to the two which preceded it. Not only did more artists return to work in Ireland, but when they went abroad, they went to the Continent rather than to England. Even Lavery and Orpen, who settled in Britain and made their reputations there, were strongly influenced by what was happening in France. Many English artists, such as Sickert and Steer, also turned to the Continent, but whereas in England there was an English and a Continental stream (the former represented by Leighton and Poynter), in Ireland the majority of artists went either to Antwerp or to France, or from Antwerp to France (France meant Brittany, Fontainebleau or Paris). That they went to Antwerp may seem incomprehensible to us now but at the time it was the place for the 'Anglais' to go to. The best outlived their Antwerp experience; the others might have become better painters had they not gone there. Though it is perhaps a misnomer to refer to them as the 'Antwerp School', it is usually quite easy to tell an Antwerp painter. The characteristics are: a rural or peasant subject; detailed (almost photographic) treatment of it; light through an archway and a certain sadness. Owing to the prejudices of the selector there are not many examples in the exhibition. Nathaniel Hone had gone to Barbizon and Fontainebleau before the others went to Antwerp and had been in contact with Millet, Rousseau and Manet. He returned to Ireland and more or less buried himself in Malahide, so that he has not received quite the recognition he deserves. His scope is limited to such scenes as cows in a field, the sea shore and full sea, each of which is well represented; but *Ducks* (55) reminds us that, contrary to popular belief, he was not exclusively a landscape painter.

The 'Antwerp painters' represented in the exhibition are: Allan, Kavanagh, (with his superb *Cockle Pickers* (62)), O'Brien and Osborne. Walter Frederick Osborne after Roderic O'Conor, and together with Hone, is one of the three major artists of this period. No other Irish artist of the time enjoyed a reputation similar to his nor equalled his scope either in technique or subject matter; he was at home in oils, watercolours and pastels, in portraiture, landscape

and genre. By the time of his death in 1903 he had adopted a free, impressionistic style.

Roderic O'Conor was exceptional among artists of the period in two respects: he never returned to Ireland and he became fully integrated into the Continental movements of the time. He was in touch with Van Gogh, Seurat and Toulouse Lautrec, and a friend of Gauguin. Although he is rarely if ever mentioned in connection with the Fauves or the German Expressionists, his work at the end of the century, *Red Rocks and Foam* (104) and *Seated Nude against Orange* (105) in particular, runs parallel to, if it does not anticipate, theirs.

Of the two artists who worked mainly in Britain, Lavery and Orpen, it may be said that they did some of their best work in this period. Lavery's *The Tennis Party* (65), and his more impressionistic, Whistleresque, *The Glasgow Exhibition* 1888 (67) may come as a surprise to those who judge him by his later pictures. Orpen's drawings, some of them done while still at the Slade, must surely rank not only amongst his best, but among the best British drawings of any period.

The end of the 19th century was marked by the Irish literary renaissance, with which the Yeatses, AE and Sarah Purser were intimately connected. John Butler Yeats is best known for his portraits of the principal figures in the movement. In his early years, however, he had passed through a Pre-Raphaelite phase, of which *Pippa Passes* (135) is a reminder. Jack B. Yeats was still a young man working with the pen or in watercolours and turning out pictures which are remarkable for one of his age. In AE we find something like the visual equivalent of his reveries.

The sculptors of this period—Hughes, Sheppard and the Americans, O'Connor and Saint-Gaudens—all studied in France. They bear none of the marks of neo-classicism, but, on the contrary, exhibit the plasticity and fluid moulding that distinguished Rodin, Degas and Dalou.

The sculpture in the exhibition is supplemented by a selection of medals, struck by Isaac Parkes, William and William Stephen Mossop, Sebastian Geoghagan, Mulrenin, William and John Woodhouse, and Saint-Gaudens.

It is not entirely fortuitous that the exhibition is being held in Cork. There are many reasons why the Crawford Municipal Galleries are an appropriate setting for an exhibition of Irish 19th century art. Exhibitions of a local nature were held in Cork from the Munster Exhibition of 1815. In 1852 Cork organized the first National Exhibition which included an exhibition of Irish artists, and another exhibition on the same scale was held in 1883. In 1818, the Cork Society for Promoting the Fine Arts, through the good offices of its President, Lord Ennismore, secured from the Prince Regent, the casts (115 in all) from the Vatican collection and other Italian sources, prepared under the supervision of Canova, and sent to England by Pope Pius VII in gratitude for having had the Vatican treasure (looted by Napoleon) restored. Maclise and Hogan learnt their art by copying these casts (many of which still survive). Cork has had an art school since 1823. The present Gallery was built in 1884 with money donated by W. H. Crawford, a Cork industrialist.

It has, therefore, been thought fitting that a room should be set aside for artists who have worked in Cork during the 19th century. This will show what was achieved in a city which has had its own art college and gallery. Besides Barry, Hogan, Maclise, the brothers Buck, Grogan, the American *tromp l'oeil* artist Harnett, Kirkhhoffer, Roche, Ambrose, Heffernan, and Thomas Kirk, Cork produced such artists as Atkinson, W. G. Barry, J. C. Bosanquet, J. Brenan, W. L. Casey, Charde, Elmore, Forde, Gilbert, Hartland, Heazle, Lyster, Mahoney, MacDonald, O'Driscoll, Sharp, R. L. Stopford, and Thaddeus. The works of many of these artists are housed in the 'Cork Room'.

Since an appreciable amount of furniture, textiles, silver, glass, ceramics and other applied arts were produced in Ireland in the 19th century and have a unique Irish character, it was decided that a selection should also be included in the exhibition. There will also be a selection of photographs taken in Cork and Co. Cork by Robert French in the late 19th century.

A word about omissions. It may seem odd that in Ireland there should be so few religious works on exhibition. This exactly reflects the taste of the times.

THE SCULPTURE COURT, CENTRAL HALL, NORTH-WEST SIDE, DUBLIN INTERNATIONAL EXHIBITION.

Stuart Blacker, for instance, records that there were rarely if ever more than a half dozen religious pieces exhibited in any year. The Catholic clergy were content to import inferior works from abroad. The absence of social and political comment or the recording of contemporary events may also be commented on. But once again this reflects the art of the period. Among artists omitted one can name Bradford, Bridgeford, Lady Butler, Duffy, Elmore, Hamilton, Kirchhoffer, MacIlwaine, MacManus, many Mulvanys, Miss Sommerville, Tisdall and Lady Waterford and the sculptors J. R. Kirk, Lynn and Watkins. In most cases it has been impossible to find works or good works or people prepared to lend good works. Four artists whom Hugh Lane included in his 1904 Guildhall exhibition have been excluded on the grounds that Irish-American ancestry with non-residence in Ireland, in spite of friendship with Hugh Lane and the Yeatses, etc. is hardly a sufficient qualification for being considered Irish. The artists are: Charles and J. J. Shannon, Mark Fisher and Ambrose MacEvoy. Other omissions of Lane artists include H. B. Brabazon (not Irish), Phil May, Alexander Roch, E. J. Sullivan, Rose Barton, Gordon Craig, George Henry, Nelly O'Brien, and Josephine White. On the other hand Lane omits Ashford, Campbell, Cregan, Crowley, Davis, the Doyles, Gabrielli, the Greys, Grogan, Edward Hayes, Nicholl and AE, to say nothing of Beechey, the Brenans, the Brocases, Brooke, Faulkner, Lawless, Peacock and Sadler. It is interesting to note that many of the pictures in Lane's exhibition have since been secured for the nation.

This brings me to one final point. In his 1904 catalogue introduction Hugh Lane made an impassioned plea for a gallery of modern art in Dublin. Now that we have such a gallery, it might be permitted to follow Lane's example and make a number of other pleas. First, that the Dublin Corporation give a modest but realistic grant so that 'Lane's gallery' become a viable one. Secondly, that every effort be made to keep good representative examples of the kind of art here on exhibition in this country. And thirdly, but by far the most important of all, that immediate and generous support be given to the scholarship which alone will enable us to appreciate our art treasures and prevent them from drifting abroad like their makers.

Cyril Barrett, S.J.

Allan, Henry RHA 1865–1912
Allan was born in Dublin. He studied in Belfast, Dublin and Antwerp. In 1889 he returned to Downpatrick and afterwards moved to Dublin where he remained until he died. On his return to Ireland he began to exhibit with the RHA, mostly Dutch interiors. His 'Little Matchseller' won the RHA prize in 1893. He was elected ARHA in 1895 and RHA in 1901. He became Treasurer of the RHA in 1909, on the death of P. V. Duffy. Strickland says of him: 'Allan's early works were full of promise, showing an artistic sense and painter-like qualities; but his later pictures, weak imitations of the French landscape painters, were poor and without vigour. He essayed portraiture, but with little success'. (I. 4).

1 **Portobello Bridge, Dublin**
Oil on canvas 18½ × 14½. Signed: *H. A. Allan*
Lent by Dr. Karl Mullen
On the right is the portico of the Portobello Nursing Home; on the other side of the bridge, the dome and facade of the Church of Our Lady of Refuge, Rathmines.

Ashford, William PRHA 1746–1824
Ashford was born in Birmingham in 1746. In 1764 he moved to Dublin and worked in the Ordnance Office. Three years later he exhibited his first pictures (flower-pieces) with the Irish Society of Artists in Dublin. It is not known where he studied painting. He is chiefly noted for his landscapes, principally of the great estates around Dublin; the first of which was exhibited in 1772. In 1775 he exhibited at the RA and continued to do so at intervals until 1811. He was made a Fellow of the SA, London. In 1790 he settled at Sandymount, Dublin, in a house designed for him by Gandon. He exhibited at the BI during the early 1800's. In 1813 he was elected President of the Irish Society of Artists. He held a one-man show in Dublin in 1819. During his later years he painted little. He helped to found the RHA in 1823 and to choose its first members. He was its first President, but he did not live to exhibit. He died in Dublin.

2 **View of Dublin Bay from Clontarf** 1809 (?)
Oil on canvas 36½ × 51
Lent by Arthur Guinness & Son
Prov.: Fine Arts Society, London
Exh.: Irish Houses and Landscapes, Belfast and Dublin 1963 (2)
Lit.: Michael Wynne 'William Ashford and the Royal Charter School Clontarf, County Dublin.' IGS. Oct–Dec. 1967 pp 20–24.
A 'View of Dublin Harbour from the Back of Clontarf' was exhibited at the BI in 1809 (Strickland I.10). It may have been this picture. The picture was probably painted from Lord Charlemont's estate at Marino. On the right in the distance are the Three Rock Mountains; the Sugar Loaf and Bray Head are on the left. Behind the horse, on the near side of the bay, is the Royal Charter (Marine) School, Clontarf. In the foreground there is an interesting group, typical of Ashford, consisting of two men, a horse and a prancing dog. (Pl. 1)

3 **Landscape**
Oil on canvas 40 × 50. *Signed: W. Ashford*
Lent by The Hon. David Nall Cain

William Ashford (Pl. 1)

View of Dublin Bay from Clontarf (2)

Barry, James RA 1741–1806

Barry was born in Cork. His father attempted, without success, to interest him in his shipping business. He showed a talent for drawing at an early age having learnt from John Butts. In 1763 he went to Dublin to exhibit at the DS and was introduced to Edmund Burke, who had been a schoolmate of his tutor, Dr Joseph Fenn Sleigh. Barry appears to have studied for a time in Dublin. In 1764, on the invitation of Burke, he went to London and was introduced to Sir Joshua Reynolds. He was employed by James (Athenian) Stuart to copy his Athenian antiquities in ojls. In 1765, on the advice of Reynolds and with the support of Burke, he went on the Continent. He visited Paris and stayed in Rome (1766–70). In 1770 he went on a tour of other Italian towns. In 1771 he was made a member of the Accademia Clementina, Bologna. He returned to London that year. He began to paint in the grand manner ('the Majesty of Historical Art') and may be said to have inaugurated neo-classicism. He was made an RA in 1773. 1777–83 he painted, free of charge, a series of pictures in the Society of Arts building, Adelphi, on the theme of *The Progress of Human Culture*. He was appointed Professor of painting at the RA in 1782, but he so scurrilously attacked his fellow Academicians in his lectures that he was expelled from the Academy in 1799. For all his love of the antique, there was in Barry a strong vein of romanticism, which shows itself particularly in *Satan Calling up his Legions* (British Museum), a work reminiscent of Blake. He died in London.

Lit.: Fryer, E.: *The Works of James Barry . . . Historical Painter, London*, 1808, 2 vol.

Bodkin, T.: 'J. Barry' *Apollo* Dec 1940 XXXII 144–47; Jan 1941 XXXIII 1–5, 27

Grigson, G.: 'Paintings of the Abyss' *Architectural Review* CVIII Oct 1950 pp. 215–20

Wark, R.: *James Barry* Ph.D Dissertation Harvard University, Cam. Mass. 1952

Wark, R.: 'A Note on James Barry and Ed. Burke' JWCI XVII 1954, pp. 382–84

Irwin, D.: *English Neo-Classical Art*, London, 1966

4 **Self-Portrait** 1802

Reed pen and brown ink on paper $11\frac{1}{2} \times 9\frac{1}{2}$

Lent by The Royal Society of Arts, London

Inscribed on the verso: *This portrait of Barry the painter I purchased at the sale of his effects which took place shortly after his death. It was a favourite candlelight study of his, but never intended to be made public—as it was his intention that no portrait of him should be seen past the meridian of his life. He drew this a few years before his death with pen and ink and in his usual painting dress. From my long acquaintance with him I can answer for its being a strong characteristic likeness of that artist and most singular man. Chas. Warren.*

Prov: Bought by Charles Warren at the artist's sale, Christies 1807, and presented by him to RSA sometime before his death in 1823

Exh: *British Portraits* RA 1956–57 (655): *British Self Portraits*, Arts Council, London 1962 (44a uncatalogued); *Romantic Art in Britain*, Detroit and Philadelphia, 1968 (64).

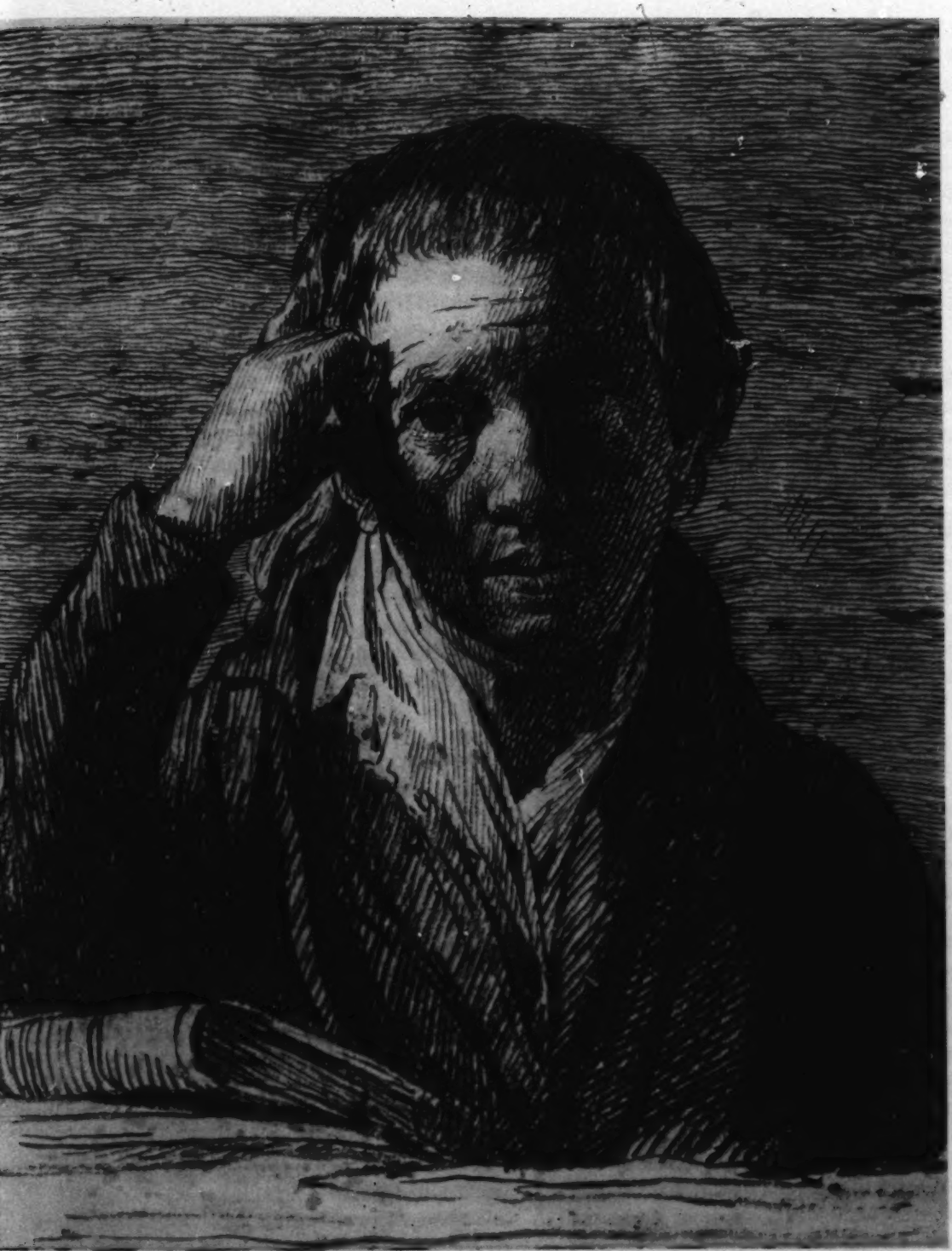
Lit.: *Journal of the Royal Society of Arts*, LIV, 1906, p. 477; CV, 1956, p. 61. D. Hudson and Luckhurst, K. W.: *The Royal Society of Arts 1754–1954*, London, 1954. (Pl. 2)

According to Frederick, Cummings writing in the catalogue to the 1968 *Romantic Art in Britain* exhibition (p. 118), it may have been a preparatory sketch for the mezzotint engraving of which there is a proof in the NGI (which would seem to contradict Warren's references to Barry's vanity). The engraving, according to a letter from Barry to the Society of Arts, was unfinished in 1802. The statement in the inscription that it was done shortly before his death would seem to confirm this date. The technique further bears out the ascription of a late date. Cummings writes:

> The rough, broad and loose hatching with a coarse reed pen are characteristic of Barry's drawings of his last years. This technique derives from his earlier criss-cross hatchings done almost in the manner of an engraver. The technique is here

James Barry (Pl. 2)

Self Portrait (4)



exploited to the point that the crossing lines now intersect in casually jagged patterns, achieving an expressionistic power rare in British Art of this period.

Barry did a number of self-portraits. They are to be found at the Tate Gallery, the National Portrait Gallery, London, the NGI, the RSA, the Crawford Gallery, Cork, the V & A, the Ashmolean Museum, among other places. A self portrait in oils of the same period as this drawing has just come to light in Kinsale (23.7.71). (Pl. 2)

Beechey, Richard Brydges Hon. RHA 1808–1895
Beechey was born in London, the son of Sir William Beechey. In 1822 he entered the British Navy, from which he retired as Captain in 1864 (he became a Vice-Admiral in 1879). While at sea he began painting and sent works to the RA and BI and the SA between 1832–77. Most of his pictures were of marine subjects. While in the navy he was engaged in survey work off the West Coast of Ireland and in the mouth of the Shannon. He married an Irish girl. On his retirement he settled in Monkstown, Co. Dublin, and later moved to Dublin. In 1868 he was made an Hon. RHA. In 1877 he moved to Plymouth. He died in Southsea.

5 **Hookers in the Race Off the Blaskets** 1873
Oil on canvas 36 × 55
Lent anonymously
Inscribed on the verso: 'Hookers in the Race off the Blaskets'.

Brenan, James Butler RHA 1825–1889
Brenan was born in Cork, son of John Brenan, the landscape painter. He lived all his life in Cork. He exhibited at the RHA from 1843–86. He was elected ARHA in 1861 and RHA in 1871. He painted portraits and a few subject pictures. Many prominent people in Cork sat for him. Strickland describes his portraits as 'good likenesses vigorously and skilfully painted' but adds 'he hardly fulfilled the promise of excellence shown in his early work'. He died in Cork.

6 **Portrait of the Artist's Brother** 1855
Oil on canvas 7 × 8½ Signed and dated: *J. B. Brenan* 1855
Lent by the Crawford Municipal Galleries, Cork
Inscribed on the verso: *Mr J B Brennan, South Mall*

Brocas, Samuel Frederick 1792–1847
Brocas was born in Dublin, second son of Henry Brocas, Senior. He attended the DS Schools from 1801–7 and won a number of medals. He was a landscape painter, working in both oils and watercolours. He was a member of the SIA. He made a series of twelve views of Dublin which his brother Henry, Jnr, engraved. He also made a number of lithographs. He spent his life in Ireland and died in Dublin. Strickland observes: 'his works painted broadly and good in colour, possess considerable merit' (I p. 94).

7 **View of Bray Head**
Oil on canvas 24¼ × 33½
Lent by the National Gallery of Ireland (647)
Prov: Purchased by the Gallery in 1913
This picture was, until recently, attributed to William Brocas. It certainly answers to the description of Samuel Frederick's work by Strickland quoted above. Strickland altered the attribution in his own catalogue.
Until more work is done on the Brocases attributions must remain tentative.

Brocas, William 1794–1868
William Brocas, third son of Henry Brocas and brother of James Henry and Samuel Frederick, was born in Dublin. He painted portraits, figure paintings and landscapes. He was also an engraver. In 1809 and 1812 he exhibited with the SA. He became President of the SIA (whose first exhibition was held in 1843). In 1828 he first exhibited at the RHA. He became an ARHA in 1854, and a RHA in 1860. He died in Dublin.

8 **An Irish Fair (Donnybrook Fair)** 1842 (?)
Oil on canvas 44 × 36¾.
Lent anonymously.
Strickland mentions among Brocas's pictures 'An Irish Fair in 1842', which may be the present

picture. It is not certain whether it was painted by William rather than by one of the other Brocases (or whether it is a Brocas at all), but stylistically it resembles William's work, and he is the most likely to have painted such a subject. Donnybrook Fair was established by Royal Charter from King John in 1204. It was held annually from 25 August, a date finally fixed by Edward I, and it lasted for fifteen days. It does not seem to have acquired its notorious reputation until the 18th century. After repeated efforts to suppress it, the main site was bought out in 1855, but Miss Eliza Dillon continued to keep it going on a minor scale for another decade until the Police Magistrates refused to renew her licence. (Donnelly: *History of Dublin Parishes* I pp. 60–61.)

Brooke, William Henry 1772–1860
Brooke was born in Dublin, son of Henry Brooke, painter. He worked at first in a bank. He studied painting under Henry Drummond and set himself up as a portrait painter. In 1810 he first exhibited at the RA, and at the RHA in 1827. He was elected ARHA in 1828. Strickland says of him: 'His drawings, though witless and vulgar, brought him notice and led to his obtaining considerable employment as an illustrator of books' (I p. 98). These included: Moore's *Melodies*, Isaak Walton, *Gulliver's Travels*, Carleton's *Tales and Stories of the Irish Peasantry* (1834–5). He died in Chichester.

9 **Hadley Church** 1836
Watercolour and pen and ink 5½ × 9½. Inscribed: *Hadley, Sept* 1836.
Lent by the Fine Arts Society, London

Buck, Adam 1759–1833
Buck was born in Cork, the son of a silversmith. He worked in both Cork and Dublin. He is best known as a miniaturist, but he also painted watercolour and crayon portraits, did some neoclassical, sentimental drawings, and decorated furniture. In 1795 he settled in London and exhibited at the RA for the next 38 years (1800 excepted). He also exhibited at the BI and the SBA. Many of his paintings were engraved; including a series of aquatints illustrating Sterne's *Sentimental Journey*; 100 illustrations of the painting on Greek Vases (1811); and a series illustrating the 'Progress of Life'. He died in London.

10 **Tambourina**
Watercolour 12½ × 9
Lent by Crawford Municipal Galleries, Cork
Prov.; Gibson bequest 1919

11 **Two Little Girls**
Watercolour Signed: *Adam Buck*
Lent by Seán O Criadáin
Prov: Coll. Martin Hill

12 **Two Playmates** 1807
Watercolour 13¾ × 10¼ Signed: *Adam Buck*, 1807
Lent by the City of Sheffield Art Galleries

13 **Portrait of a Young Man** 1821
Miniature in watercolour on card 5 × 4
Lent by Sean O'Criadáin
Prov.: Painter; Hunt Coll.

14 **Portrait of a Lady** 1821
Watercolour (miniature) 5 × 4¼ Signed and dated: *Adam Buck 1821*
Lent anonymously
Prov.: J. D. Spence

Burke, Augustus Nicholas RHA c. 1838–1891
Burke was born at Knocknagua, Co. Galway. He studied art in London and exhibited at the RA from 1863 till his death. He settled in Dublin in 1869 and was elected ARHA and RHA in 1871. He was Professor of Painting in the RHA Schools, 1879–83. He specialized in landscape, but did a few subject pictures and portraits. In 1882 his brother, Thomas Henry, Under Secretary for Ireland, was shot dead in the Phoenix Park. He left Dublin and settled in London. He died in Florence.

15 **Self Portrait**
Oil on canvas 11½ × 9½
Lent by Harold Clarke
Inscribed in ink on the verso: 'A Burke RHA Painted by Himself.'

Burton, Sir Frederick William RHA 1816–1900
Burton was born at Corofin House, Co. Clare, son of Samuel Frederick Burton, an amateur landscape painter. He learned drawing in Dublin from the Brocases and acquired an interest in archaeology from George Petrie. He first exhibited with the RHA in 1837, became an ARHA the same year and an RHA in 1839. Besides portraits, he painted ethnographical studies and subject pictures. According to Strickland, 'he confined himself solely to watercolour and to chalk, never exhibiting or painting in oil' (I p. 131). In 1842 he first exhibited at the RA. He visited Germany in 1844 to make copies of paintings for the Duke of Bavaria. He settled in Germany from 1851–56. From his headquarters in Munich he travelled throughout Germany making studies of peasant life. These drew an ecstatic notice from *The Times* in 1859: 'No early master, not Hemling (sic) nor Van Eyck, not Master Schön (sic), Cranack or Holbein, ever painted a more individual physiognomy more conscientiously.' While in Germany he studied the Old Masters and he later visited the principal galleries of Europe. His knowledge of art history was exceptional for the time. On his return from the Continent he settled in London. In 1854 he became an Associate and in 1855 a member of the Old WCS. In 1857 he toured the Aran Islands with Sir Samuel Ferguson, William Stokes, O'Curry and other members of the British Association. He was a founder member of the Archaeological Society of Ireland and a member of the Council of the Royal Irish Academy. He was influenced by the Pre-Raphaelites, particularly Rossetti. According to Stewart Blacker (*Irish Art and Artists*, 1845 p. 13) he was the foremost Irish painter of the mid-1840's. In 1874 he abandoned painting and in the same year was appointed Director of the National Gallery, London. Under his Directorship the gallery acquired many of its most important paintings. He was knighted in 1884 and retired from the Directorship in 1894. He died in London.

16 **The Meeting on the Turret Stair** (Helellil and Hildebrand) 1864
Watercolour 37 × 24 Signed and dated: *FWB* 1864
Lent by the National Gallery of Ireland (2358)
Prov.: J. W. Knight from the Dublin Exhibition, 1865; Coll. J. W. Knowles, Manchester, from Christies, 1877; Miss Margaret Stokes, from Grant Morris sale 1898; bequeathed by her to the Gallery and received, 1901
Exh.: Old Water Colour Society 1864; Dublin Exhibition 1865. The subject is taken from a Danish ballad translated by Whitley Stokes and published in *Fraser's Magazine* (1855 p. 89), *Hellalyle and Hildebrand (Danske Viser* III 353). Hellalyle fell in love with one of her twelve personal guards, Hildebrand, Prince of Engelland. The father ordered his sons to kill Hildebrand.

They stood at the door with spear and shield
'Up, Lord HILDEBRAND! out and yield.
He kissed me then mine eyes above—
'Say never my name, thou darling love. (Pl. 3)

17 **Near Dingle, Co. Kerry**
Watercolour 10½ × 14½
Lent by the National Gallery of Ireland (3855)
Prov.: Miss Callwell bequest 1904
Exh.: Waterford 1970

18 **Paddy Coneely (Connolly)** c. 1840
Watercolour 13½ × 10½
Lent by the National Gallery of Ireland (6036)
Prov.: Miss Callwell bequest 1904
Exh.: RHA 1841; Waterford, 1970
Paddy Coneely (or as it is sometimes written, Connolly) was a famous blind piper of Galway, who died in 1850. There is an article by Petrie (signed P., which O'Neill identifies, *Irish Minstrels and Musicians*) and an engraving of this picture in *The Irish Penny Journal* No. 14, Vol. I, Saturday 3, October, 1840. His iolann pipes were made for the most famous of Munster pipers, Crump, and saved after his death by the historian, James Hardiman, who gave them to Coneely. Petrie noted down seventeen of Coneely's tunes when he met him in Galway in the summer of 1839 and obtained six tunes from Lord Rossmore, which had been noted down from Coneely. Petrie says of him: 'Paddy is simply an excellent Irish piper—inimitable as a performer of Irish jigs and reels, with all their characteristic fire and buoyant gaiety of spirit . . .'

Sir Frederick William Burton (Pl. 3)

The Meeting on the Turret Stair (16)

Campbell, John Henry 1757–1828
Campbell was born in Dublin, of English parents. He studied in the DS Schools. He was chiefly noted for his landscapes. He worked in both watercolours and oils. He is first known to have exhibited in 1800. He exhibited at the RHA's first exhibition in 1826 and again in 1828, the year of his death. He had a high reputation as a watercolourist.

19 **Dublin Bay and Harbour from Dundrum** 1804
Lent by Bruce Arnold
Water colour 7 × 9¾ Signed and inscribed: *Dublin Bay and Harbour from Dundrum, J. H. Campbell* 1804

Comerford, John 1770–1832
Comerford was born in Kilkenny, the son of a flax-dresser. He is said to have learned painting by copying pictures in Kilkenny Castle. He made a living by painting portraits in Kilkenny and the neighbouring counties. Though he visited Dublin, he was not 'discovered' until 1800. He settled in Dublin about 1802 possibly on the advice of Chinnery (himself about to leave for the Far East). By 1808 (or earlier) he had almost abandoned oils for chalk or pencil, and large portraits for miniatures. In that year he painted the performers in the Kilkenny Private Theatre. He opposed the foundation of the Hibernian Academy on the grounds that the true way to learn was to go to nature (!) and that learning turned good carpenters, smiths and house painters into artists, 'a class of unfortunates who never would be capable of doing any good for either themselves or others.' (cf Shee, M. A.: *Sir Martin Archer Shee* 1860 I p.353). He died in Dublin after a seizure in the house of Gandon, the Architect, at Lucan.

20 **Richard Kirwan**
Oil on canvas 26 × 28
Lent by Dr Hurly
Richard Kirwan (1733–1812) was born in Co. Galway. He became a Jesuit novice but abandoned the Order in 1755 to inherit his brother's fortune. He married, changed his religion and became a chemist and mineralogist. He studied at Trinity College, Dublin, and in London, where he became an F.R.S. in 1780. In 1794 he published the first book on mineralogy, *The Elements of Mineralogy*. In 1799 he became President of the RIA. He also helped Edward Bunting to collect traditional Irish tunes. He was at home to ladies each Thursday, which was Shaving day. He died as a result of 'starving out' a cold.

21 **Robert Emmet**
Watercolour miniature 2½ × 2⅞
Lent by the National Gallery of Ireland (1341)
Prov.: Presented by Mr R. Emmet to the Government of the Republic of Ireland, 1969; presented by the Minister of Education, on behalf of the Government, 1970
Comerford is said to have sketched Robert Emmet during his trial. The present miniature is a copy of one made from his sketch. Robert Emmet (1778–1803) led an abortive rising in Dublin in July 1803. He was arrested on 25th August, tried on 19th September and executed the next day. His speech from the dock is one of the most famous pieces of Irish oratory. (Pl. 31)

Cregan, Martin PRHA 1788–1870
Cregan was born in Co. Meath. He was brought up by foster parents called Creggan. The Stewart family of Killymorn, Co. Tyrone, with whom he was in service, appreciated his powers as a draughtsman, and are said to have entered him at the DS Schools where he distinguished himself by winning many awards. In 1807 he was sent to London, where he became Martin Archer Shee's first and only pupil. He was a friend of Constable, Landseer and Haydon. From 1812–21 he exhibited at the RA. In 1822 he returned to Dublin. He was a founder member of the RHA in 1823 and became its President in 1832. He sided with Michael Angelo Hayes, when the latter, as Secretary, attempted to reform the Academy in 1856. When called on to resign, he refused, but in the following year George Petrie was elected in his place. He was, at one time, the foremost portrait painter in Ireland (he was portrait painter to the Lord-Lieutenant). He excelled in painting pretty women. In later years his eyesight failed him. He died in Dublin.

22 **J. Sutherland** 1822
Oil on canvas 37 × 29. Signed and dated: *M. Cregan,* 1822
Lent by the Lord O'Neill
Prov.: By descent
Exh.: 'Pictures from Ulster Houses', Belfast, 1961 (90); 'Irish Portraits', Dublin and London, 1969–1970
Sutherland was a gardener at Shane's Castle. (For further details of Crookshank and Glin)'

Crowley, Nicholas Joseph RA RHA 1819–1857
Crowley was born in Dublin. He entered the RDS in 1827 at the age of eight. When thirteen he transferred to the RHA Schools and exhibited a portrait that year, 1833. In 1835 he exhibited at the RA. He became a founder member of the Association of Artists in Belfast during his stay in that city (1835–6). He became an ARHA in 1836 and a full member in the following year at the age of eighteen. That same year, he moved to London. He continued to exhibit at the RA and RHA. Besides portraits, he painted popular domestic subjects. His death in London, at the age of thirty-seven, was a great loss to Irish painting.

23 **Self Portrait** 1835–6
Oil on board 10½ × 11
Prov.: Purchased from A. Thompson, Belfast
Lent by James White, Esq.
Lit.: J. White: *Apollo* LXXXIV Oct 1966 pl. 10
A note on the frame states that it was painted in Belfast where Crowley spent the years 1835–6.
In 1895 James F. Johnson exhibited a self-portrait by Crowley in Belfast.

24 **Lover's Farewell** 1836–7
Oil on canvas 40 × 50
Signed: *N. J. Crowley,* ARHA
Lent by George Stacpoole
Apparently the young man in uniform is about to depart for the wars, leaving a stricken family. His father and, presumably, sister (on the right) are in tears and his beloved has been so overcome that she requires the ministration of a doctor.
The date can be confidently given as 1836–7, since Crowley was elected ARHA in 1836 and RHA in 1837

Danby, Francis ARA 1793–1861
Danby was born in Co. Wexford. In 1798 his family moved to Wexford town and in 1799 to Dublin. He studied at the DS Schools where he made friends with George Petrie and James A. O'Connor; the latter is said to have given him some lessons in drawing. He exhibited at the SIA in 1813 and with the proceeds of the sale of a landscape set out with Petrie and O'Connor on a sketching tour of Wales. They paid a visit to London, but funds ran out, and Danby and O'Connor had to make on foot for Bristol hoping to take the boat to Ireland. It is said that the timely sales of other pictures enabled Danby to pay O'Connor's fare home, while he remained behind in Bristol and set up as a drawing master. Sometime before 1817 he visited Scotland, since he had a view of Scotland, his first exhibit, in the RA that year. *The Upas Tree* (V & A) exhibited at the BI in 1820 made his reputation. In 1824 he moved to London at the suggestion of Lawrence. He was elected ARA in 1825 (to which he referred as 'the only degrading circumstance in my life') and the same year visited Norway, which at the time exercised a fascination over romantic painters. He had by then begun to paint apocalyptic pictures, which rivalled those of John Martin. In 1829 he narrowly missed election as RA (by one vote, against Constable, who was seventeen years his senior and had been an ARA for ten years). His reputation seemed secure, but in that year a scandal occurred which he was 'in a mood to justify' (Redgrave) and he had to leave the country. He was in Paris (1830–31) and Switzerland (1831–36), where he was engaged in painting and boat-building on Lake Geneva, and again in Paris (1836–37) with James A. O'Connor. In 1840 he returned to London and began to exhibit again at the RA in 1841. He exhibited at the RHA, 1844–46, and at the Cork Exhibition of 1852. His failure to be elected a RA embittered him. In 1847 he retired to Exmouth. His picture *The Evening Gun* was the sensation of the Paris Exposition Universalle of 1855. He was influenced by Turner, and greatly admired by younger painters such as Ford Madox Brown. He died at Exmouth. In its obituary, *The*

Athenaeum described him as 'England's most distinguished painter of the Romantic School'.

Lit: Adams, E.: *Francis Danby*, a thesis presented for Ph.D. at London University, 1969, and shortly to be published by the Mellon Foundation (Numbers in brackets at the end of captions refer to Adams's catalogue).
Grigson, G.: 'Some Notes on Francis Danby' *Cornhill Magazine* 1946, *The Harp of Aeolus*, 1948 and, *Art Journal*, 1855, 1861.

25 **Rownham Ferry** c. 1822
Watercolour 10½ × 18⅜ Signed: *F. Danby*
Lent by the City Art Gallery, Bristol
Prov.: Braikenridge bequest 1909
Exh.: Bristol, 1964 (41)
Lit.: *Connoisseur*, 1926, p. 165 (reproduced)
Topographical landscapes by Danby are uncommon for this date, but, according to Adams, this 'unusually elaborate and highly finished watercolour' is like his oils of circa 1822. Danby's friends in Bristol were painting such landscapes at this time, and, however uncongenial he found this kind of painting, Danby probably followed the fashion. (80)

26 **The Israelites led by a Pillar of Fire by Night** c. 1825
Oil on canvas 39 × 53
Lent by the Nottingham Castle Art Gallery
Prov.: Mrs. Lucy West from c. 1916; bought, 1946
Exh.: Bristol, 1964 (17)
Danby never exhibited this picture; it was probably a private commission following the success of *The Delivery of Israel out of Egypt* at the RA in 1825, Adams suggests that the landscape was based on Danby's observations in Norway and the composition on Turner's *Ben Arthur, Scotland (Liber Studiorum* LXIX 1819). He also remarks: 'It is an example of the double illumination which Danby frequently used and which he probably learned from Wright of Derby.'
(Catalogue of the Bristol Exhibition 1964) (52)

27 **Sunset Through a Ruined Abbey** c. 1825
Oil on canvas 26½ × 56
Lent by the Sabin Galleries, London
Prov.: Sabin Gallery, 1968; previously unrecorded.
According to Adams, it is closely related in size, subject and style to *The Enchanted Island* exhibited at the BI, 1825, and is presumably a subsequent commission. If it was connected with the Daguerre diorama of Holyrood Chapel, it would date from around March 1825. 'It shows a technical accomplishment which Danby was capable of by this date when not painting for exhibition.' (Adams *op. cit.*, p. 328) (51). (Pl.4)

28 **Mountainous Landscape** c. 1825–9
Watercolour (sepia) 12 × 9½
Lent by W. A. Brandt
Prov.: Bought by Yda Richardson at the Charles Brooke Branwick Sale in Bristol, 1929; bought from her by H. G. Simson; Maas, 1964.
Traditionally known as *View near Geneva* or *A Swiss Mountain Range*, but, according to Adams, it is in the style of the 1820s and the manner of Gaspar Poussin. (97).

29 **Subject from The Revelation** c. 1829
Oil on canvas 24¼ × 30¼
Lent by Dr. Robert Rosenblum
Prov.: Probably bought from the artist by William Beckford; Maas 1965; Mrs. Robert Frank, 1966, from whom bought by R. Rosenblum.
Exh.: RA 1829 (317); Detroit and Philadelphia, 1969 (161); Maas Gallery, London, 1965 (6).
Lit.: *Arts Journal* 1855 p. 80.
The figure of the Angel seems to derive from Blake's *Job* (Adams *op. cit.*, p. 316). Following the success of *An Attempt to Illustrate the Opening of the Seventh Seal* (NGI) at the RA, Danby did two further pictures based on *Revelations* (the *Apocalypse*), this painting and *The Fourth Angel of Apocalypse*. They did not meet with the same success; perhaps, as Allen Stately suggests (Catalogue to the Detroit and Philadelphia Exhibition) because they were not spectacular enough. However, *The Art Journal* said of this picture that it showed 'a grandeur of conception which no other living painter could put forth'. (10)

Francis Danby (Pl. 4)

Sunset Through a Ruined Abbey (27)

30 **Orlando at the Grotto** c. 1833
Watercolour 8 × 11¼
Lent by S. Heneage
Prov.: Maas Gallery 1966
This drawing is sometimes called *Romantic Bay Scene with Figure,* but Adams (p. 341) identifies it as an illustration of the closing stanzas of Ariosto's *Orlando Furioso* (Canto 23) in which Orlando is about to be overcome by madness. (103)

31 **The Enchanted Castle** 1841
Oil on canvas 33 × 46. Signed: *F. Danby*
Lent by the Victoria and Albert Museum, London
Prov.: Probably bought from the artist by William Jones. Sold Jones sale 8 May 1852 at Christies (123) (as *Calypso on the Enchanted Isle*): Sheepshanks bequest 1857
Exh.: RA 1841 (549)
Lit.: *The Athenaeum* 1841: Hauserman, H. W.: 'Francis Danby in Geneva', *Burlington Magazine* 1949. According to Adams it depicts Psyche grieving over the loss of Eros, not Calypso grieving over her lost lover, as stated in the V & A catalogue, 1907. The castle bears a resemblance to that in Turner's *Dido Building Carthage* and the screen of trees to *The Bridge in the Middle Distance.* (*Liber Studiorum* pl. 13). Adams suggests that some of the colour may have disappeared leaving the sunset tints isolated. The *Athenaeum* spoke of its orange tones as 'very affected' (p. 443). (18)

32 **Shipwreck** 1843
Oil on canvas 23 × 41¼. Signed and dated: *F. Danby ARA '43*
Lent by James White
Prov.: Mrs. Rosalinda Lyons; Sotheby's Sale, 1965 (19)

33 **The Evening Gun** 1856–7
Oil on canvas 20 × 30
Lent by the Lord O'Neill
Prov.: Painted for John Gibbons; bought by Capt. Bidder, Mrs. M. Gibbons sale at Christie's, 1912 (93); with Mrs. Robert Frank, London.
Exh.: Bristol 1964 (33)
This is a half size repetition of a painting in the RA, 1848, which was a sensation at the Exposition Universelle, Paris, 1855. John Gibbons, for whom it was painted, had persuaded Danby to return to England in 1840. Théophile Gautier wrote: 'The tranquillity, silence and solitude in this canvas are deeply affecting. No one has better expressed the solemn grandeur of the ocean.' (25)

Davis, William 1812–1873
Davis was born in Dublin, the son of a solicitor. He started to study Law, but soon abandoned it for painting, and entered the DS Schools. He practised unsuccessfully as a portrait painter in Dublin, though he exhibited with the RHA from 1833 until he left for Liverpool in 1835. He became a member of the Liverpool Academy, then one of the most flourishing art schools in Britain, and was Professor of Painting there. (He is sometimes known as 'Davis of Liverpool'.) From 1851 until the year before his death he sent paintings to the RA. While under the influence of Robert Tonge, he painted mostly figure paintings and still-lifes. On Tonge's retirement in 1853, he devoted himself entirely to landscape. He was particularly successful in capturing the effect of light on water. His technique was similar to that of the Pre-Raphaelites and, though the white priming gives great brilliance to his colour, the paint is inclined to flake, and hence his pictures travel badly; to see his work at its best one has to go to Liverpool. He was much admired by Ford Madox Brown and by D. G. and W. M. Rossetti. Rossetti compelled Ruskin, who had not mentioned *Spring Morning—Cheshire* in his *Academy Notes* for 1855, to have another look at it. But, on second viewing, Ruskin did not like it any better and said so in a *Supplement* and in a letter to Davis in 1857, though he added: 'it is assuredly superior to any of the landscapes hung on the line' (p.29).W. M. Rossetti, reviewing the International Exhibition of 1862, maintained that Davis came nearer the ideal of landscape than any other artist, except Turner. In 1870 he settled in London but died there three years later. Ford Madox Brown organised an exhibition to raise money for his widow and family.

William Davis (Pl. 5)

Old Mill and Pool at Ditton (34)

34 **Old Mill and Pool at Ditton, Lancashire** 1856–60
Oil on canvas 20⅛ × 14⅞. Signed: *W. Davis*
Inscribed: *W. Davis*, verso: *Old Mill at Ditton Lancashire W. Davis*.
Lent by The Walker Art Gallery, Liverpool
Prov.: John Bate bequest 1885.
Exh.: Possibly Liverpool Academy 1864 (101); Detroit and Philadelphia 1968 (195).
Lit.: Ruskin VI 30; XIV 30, 32–33.
Heuffer, F. M.; *Ford Madox Brown*, London, 1896 p. 125.
The picture is undated but Allen Stately assigns it a date somewhere between 1856–60 on the grounds of its similarity to *The Junction of the Liffey and the Rye* and *Near Leixlip on the Liffey*, both inscribed 1857. Ford Madox Brown said in his diary, writing about a similar picture, *Wallasey Mill, Cheshire* (RA 378) 'far too good to be understood'. Ruskin, who attacked the pre-Raphaelite predilection for 'duck-pond delineation', criticized Davis on the grounds that his pictures were neither scientific observations nor spacious compositions in the tradition of English landscape. It was, however, this two-dimensional treatment and the use of bright colours which appealed to Brown and the Rossettis. Davis's early landscapes anticipated developments in painting which were to take place some decades later. (Pl. 5)
Lit.: Stephens, F. G.: 'William Davis, Landscape painter of Liverpool' *Art Journal* 1884 pp. 325–28
Mailler, H. C.: *The Liverpool School of Painting*, London, 1904, pp. 99–113

35 **View from Bidston Hill**
Oil on board 12 × 16
Lent by the Walker Gallery, Liverpool
This picture can hardly be said to lack the traditional spaciousness of British landscape which Ruskin so much admired, and yet it contains many of the qualities admired by the Pre-Raphaelites.

Doyle, John 1797–1868
Doyle was born in Dublin. He studied in the DS schools where he won a medal for drawing at the age of eight, in 1805. He also studied under Gabrielli and Comerford. In his early years he excelled as a painter of horses. He exhibited at the HSA in 1841 and at the DS in the following year. In 1821 he moved to London. In 1822 he produced 'The Life of a Race Horse', a series of plates. He exhibited at the RA in 1825. In 1827 he began a career as a political cartoonist. He published over 900 *Political Sketches* (1829–51), signing himself HB. Haydon said of him that he had 'an instinct for expression and power of drawing without academic cant I never saw before' (*Journal* 29 April, 1831). Although inferior to Gilray as a cartoonist, he is credited with having introduced into political cartoons a reticence and good breeding which it had not known before (Austin Dobson, DNB XV p.414.1). He retired in 1851 and died seventeen years later in London. He was described by *The Times* as 'that prince of cartoonists'.

36 **Progress of Reform** or **Restoration versus Reformation** 1831
Watercoloured lithograph 10 × 14. Monogram *HB*
Lent by William Dillon
This print by Doyle is intended to be coloured. There is no reason to believe that the actual colouring was done by him, but in its present state it appears as he would want it—an early example of spectator participation. It is No. 164 of *HB Sketches* and was published by Thomas McLean in 1831 and printed by C. Motte. McLean subsequently published *Keys* to Doyle's cartoons. The bishop is John Murphy of Cork. The incident depicted took place at Bath, where a mob mistook a Roman Catholic for a Protestant Bishop. The vote of the twenty-one bishops in the House of Lords against the Reform Bill on 8 October, 1831 had ensured its rejection. This unleashed throughout Britain a fierce hostility and resentment towards the bishops, of which the unfortunate Bishop Murphy became the victim. Hence his plea: 'You are mistaken my good people I am none of your anti-reform *Protestant* Bishops'. But Doyle, who was himself opposed to the Bill, gives a twist to the cartoon, for the bishop proceeds: I am 'one of

the *Old sort* and a thoro' radical Reformer—I am for sweeping away all those innovations and abuses which *time* has introduced into the Constitution . . . In a word my friends I am for *restoration* (tho' not for the reformation) can a reformer say more?!' Some supporters of the Reform Bill maintained, not unreasonably, that it aimed at abolishing anomalies in the electoral system, and was hence a restoration not a reformation (which would naturally make it more acceptable to a Catholic bishop—who did not have a vote anyway—and especially to the enlightened Bishop Murphy). For further details consult M. Dorothy George: *Catalogue of Political and Personal Satires*, XI, London, 1954, p.536.

Doyle, Richard 1824–1883

Doyle, son of John Doyle, was born in London three years after the arrival of his family in that city. He learnt drawing from his father. At the age of twelve he did comic illustrations of Homer. In 1843 he became a contributor to *Punch* (founded two years earlier). He used the monogram of a (dicky) bird with a D on top of it. He designed the cover of *Punch*, in 1844 the final version of which (completed in 1849) was used on subsequent numbers until 1956. In 1850 he resigned from *Punch* because of the attack of Leech and others on the Papacy, Cardinal Wiseman and the newly restored Catholic Hierarchy. He continued to work as a book illustrator. Among the authors whose works he illustrated were Thackeray, Ruskin and Leigh Hunt. His main preoccupation was in drawing subjects involving the fantasy world of fairyland. Strickland is perhaps a little undiscerning when he says 'In his humour and fancy and in his drawing he was always the clever boy rather than the mature and serious artist; and he remained an amateur until the end. He was at his best in work on a small scale when his incorrections matter little.' (I p. 303). He died in London of apoplexy. *The Times* said of him: 'Few men had more friends, and even those who only knew him by his drawings could hardly help feeling affection for a man who possessed such a fund of fancy and kindly humour.'

37 **The Triumphal Entry, a Fairy Pageant**
Watercolour 19½ × 33
Lent by the National Gallery of Ireland (2084)
Exh.: Grosvenor Gallery, 1881

Faulkner, John fl 1848–90

Faulkner's place and date of birth are unknown. In 1848 he was admitted to the RDS Schools. He began to exhibit with the RHA in 1852 and became an ARHA in July 1861 and a RHA in September. He continued to exhibit with the RHA until 1869. His life is euphemistically described as 'irregular'. In 1870, as a result of a scandal, his membership of the Academy terminated, and he left for America. After some time he returned to Europe and settled in London. In 1880 he began again to exhibit at the RHA. Nothing is known of him after 1890 the date of his last London exhibition (Graves p95). Though he painted in oils, he seems to have preferred watercolours. He specialized in pastoral landscapes in which the atmospheric effects are particularly striking; he also painted some fine seascapes. He died in London, presumably.

38 **The Avon near Warwick** c 1885
Watercolour 28 × 17
Lent by the Neptune Gallery, Dublin
Faulkner appears to have been painting in Warwickshire in the mid-1880s; he sent two pictures with Warwickshire titles to the RA in 1885.

39 **Blessington, Co. Wicklow**
Watercolour 17 × 29
Lent by Dr. Karl Mullen

Furniss, Harry 1854–1925

Furniss was born in Wexford. He attended the Metropolitan School of Art, Dublin, and served his time to George Hanlon, engraver. In 1873 he moved to London. He worked for the *Illustrated London News* (1876–84), doing the Irish drawings. He visited the United States and Australia. On his return to England he worked for *Punch*. In 1887 he held an exhibition of parodies of the work of RA exhibitors

and in 1890 published his *Royal Academy Antics*. After a disagreement with *Punch* in 1894 he started his own satirical journal *Lika Joko*, employing *Punch* artists; Jack B. Yeats contributed to it. In 1895 it was amalgamated with *Pall Mall Budget* as the *New Budget*. He illustrated many works including Lewis Carroll's *Sylvie and Bruno* (1889) and complete editions of Dickens (1910) and Thackeray (1911). He worked as screenwriter, actor and producer for Thomas Edison in New York and London from 1912–13 and outlined his views on the future of cinema in *Our Lady Cinema* (1914). He was a novelist, essayist and author of manuals of instruction in art. As a cartoonist he was in the tradition of the Doyles rather than of Rowlandson: he emphasized idiosyncracies rather than distorted the human form. He also engaged in commercial art; it was he who designed the advertisement for soap which depicted a tramp and carried the caption: 'I used your soap two years ago since when I have used no other.' He died in Hastings.

Lit.: Furniss, H.: *Confessions of a Caricaturist*. 2 Vols. (1901)

40 **The First Plunge** 1888
Pen and ink 11⅛ × 9. Signed: *Harry Furniss*
Lent by the Fine Arts Society, London
This cartoon appeared in *Punch* 19 May 1888 p. 238. It represents the opening of The New Gallery, Regent St., London. The two men holding the child over the fountain are Carr and Halle, who ran the gallery. Also in the picture are members of the Committee: Tadema, Burne-Jones, Herkomer and Ford. The cartoon is a take-off of a picture by C. P. Kennedy in the first exhibition, No 107, *A Fair-haired Slave who made himself a King*. Furniss recounts his discomfort at the opening of the exhibition in *Confessions of a Caricaturist I* pp. 295–6.

Gabrielli, Gaspar fl. 1805–1830
Gabrielli came to Ireland in 1795 to decorate rooms at Lyons, Co. Kildare, the property of Lord Cloncurry. He exhibited in Dublin between 1809 and 1814. In 1811 he became Vice-President of the SA. In 1819 he was sent to Italy to paint for certain patrons. He sent works from Italy to the RA. He does not seem to have returned to Ireland and after 1830 nothing is known of him.

41 **Waterfall at Poulaphouca**
Gouache 15¼ × 22¼
Lent by the City of Sheffield Art Galleries

Grey, Alfred RHA 1845–1926
Alfred Grey was born in Dublin, son of Charles Grey, the painter. He first exhibited at the RHA in 1864. He was elected ARHA in 1870. In 1871 he was elected RHA and was on the Council of the Academy. He last exhibited with the RHA in 1924. He was chiefly a landscape painter, but he also painted portraits. At Queen Victoria's request he painted a number of her favourite views in the neighbourhood of Mar Lodge (*The Connoisseur* Mar. 1926, p. 190). He died in Dublin.

42 **Boy and Dog**
Oil on canvas 9 × 7
Lent by Terence de Vere White

Grey, Charles RHA 1808–1892
Grey was born in Greenock, Scotland. He came to Dublin about 1842. At first he painted portraits of his fellow Scotsmen living in Ireland. He first exhibited at the RHA in 1837. He was elected ARHA in 1838 and RHA in 1845. In later years he confined himself to Scottish scenery. He was patronized by Lord Londonderry and Lord Powerscourt. He died in Dublin.

43 **Two Sportsmen in Scotland** 1823
Oil on canvas 4¾ × 7⅛. Signed and dated: *C. Grey* 1823
Lent by the National Gallery of Ireland (1823)

Grogan, Nathaniel 1740–1807
Grogan was born in Cork. He was apprenticed to his father who was a turner and block maker, but devoted most of his time to drawing, using the only materials available to him, chalk and board. His father's opposition drove him to enlist for the wars in America and the West Indies. He returned to

Cork and gained a local reputation as a landscape painter, house decorator and illustrator of scenes from Irish country life. In 1782 he enlisted at the Free Society of Artists, London, and may have spent some time there. He died in Cork. His works were included in the Cork exhibition of 1852.

Night Scene
Oil on canvas
Lent by Ronald MacDonnell

Blackrock Castle, Cork 1800–1807
Oil on canvas 16¼ × 24
Lent by Mrs. Dominic Daly
Exh.: Irish Houses and Landscapes, Belfast and Dublin, 1963
In the right foreground Blackrock Castle (rebuilt by J. G. R. Pain 1830). On the opposite bank of the river Lee facing Blackrock Castle is Lota Beg (by Abraham Hargrave) which is still standing. On the left is the Tivoli Estate, now in ruins. The picture can be dated by the absence of square topsails on the hookers in the river. The square topsail on small boats was abandoned after 1800. This information has been supplied by Mr. K. Stokes. The picture is one of a set of four.

View of Cork
Oil on canvas 30¾ × 48
Lent by Mrs. Dominic Daly
Exh.: Irish Houses and Landscapes, Belfast and Dublin, 1963 (19)
This is a view of Cork looking up river. On the right is St. Ann's, Shandon and in the centre (with flag) the Customs House, later the Royal Cork Institution and now the Crawford School of Art.

Harnett, William Michael 1848–1892
Harnett was born in Clonakilty, Co. Cork. His parents emigrated to the United States when he was young and settled in Philadelphia. His place of birth is usually, but erroneously, given as Philadelphia. He began life as an engraver. In 1867 he started to attend evening school at the Pennsylvania Academy of Fine Art, and, from 1869, at the National School of Design and the Cooper Union Art School, New York. He abandoned engraving for painting in 1875, and had an exhibition that year. In 1876 he returned to Pennsylvania. He toured England, Germany and France from 1880 till 1886 and again in 1889. He died in New York. Harnett was remarkable for his *tromp l'oeil* still-life paintings. Oliver W. Larkin said of him: 'When he included a five-dollar bill in his pictures the Treasury Department began to get worried.'
Lit.: Frankenstein, A.: *After the Hunt*, Berkeley and Los Angeles, 1953.

47 **Music and Literature** 1878
Oil on canvas 24 × 32
Lent by the Albright-Knox Art Gallery, Buffalo.
The essence of Harnett's art is his selection and disposition of props. He is quoted in a *New York News* interview as saying rather surprisingly: 'In painting from still life I do not imitate nature', and he adds, 'Many points I leave out and many I add . . . I always group my figures, so as to try and make an artistic composition. I endeavour to make the composition tell a story.' He says further: 'I want my models to have the mellowing effect of age.' It might be said that the last thing he wanted was to deceive; today he might have made assemblages of objects—his art is both ahead of, and, to some extent, behind its time. The story, or rather theme, of the present picture is obvious. Music, in the form of instruments, his flute with its cracked ivory head, and literature (tables littered with books) were favourite themes with Harnett, so that, in a sense, this picture sums up his whole work. The sheet of music is for flute solo, variations on a theme from *La Traviata*.

Haverty, Joseph Patrick RHA 1794–1864
Haverty was born in Galway. Where he studied painting is uncertain, but in 1814 he began to send works to the HSA. In 1823, when the RHA was founded he was elected ARHA; he became RHA in 1829 and resigned in 1837. At first his subject pictures were influenced by the romantic painter, David Wilkie. Later he attempted to portray Irish life accurately. His reputation rests mainly on his portraits,

though he occasionally painted historical as well as subjects paintings. In later life he lived in Dublin, but he travelled around Ireland and spent some time in London. Between 1835 and 1858 he exhibited at the RA. He died in Dublin after a long illness.

48 **Portrait of Sir John Power of Kilfane**
Oil on canvas 34 × 23
Lent by Count de la Poer
This is a copy of a very large portrait at Gurteen le Poer, Kilsheelan, Clonmel. Sir John Power was created 1st baronet in 1836. He was a son of John Power of Tullamaine, Co. Tipperary. He married the niece of Henry Grattan, daughter of Gervaise Parker-Bushe of Kilfane. He died in 1842. On the back is inscribed: 'Portrait of Sir John Power of Kilfane 1st Bart painted for his wife by Haverty.'

Hayes, Edward RHA 1797–1864
Hayes was born in Co. Tipperary. He studied drawing under J. S. Alpenny who has left us a delightful water colour portrait of the young Hayes sketching a landscape with his top hat used as an easel (NGI). He attended the DS Schools. He practised as a miniaturist and taught drawing throughout the valleys of the Barrow, Nore and Suir. On settling in Dublin in 1831 he advertised himself as 'late Professor of Drawing at the Abbeyleix Institute, the College of Kilkenny, the Ursuline Convent, Waterford.' He first exhibited at the RHA in 1830. The exhibits included a self-portrait 'in the costume of one of the Dutch painters'. All his paintings have great charm of colour and treatment. He was elected ARHA in 1856 and RHA in 1861. He died in Dublin.

49 **Two Ladies in a Conservatory** 1853
Watercolour 25¾ × 20. Signed and dated: *Edwd Hayes* 1853
Lent by William Dillon
The sitters are Mrs Kelly and her daughter, who belonged to a saw-milling family of Thomas Street, Dublin. They are dressed in the height of fashion (cf Gibbs-Smith, C. H.: *The Fashionable Lady in the 19th Century*, London, 1960)

50 **The Babes in the Wood**
Watercolour 22¼ × 19
Lent by The Knight of Glin
Prov.: Abbot and Holder; George Stackpole 1966

Hayes, Edwin RHA 1820–1904
Hayes was born in Bristol. His father, a hotelier, moved to Dublin in 1833. He studied at the RDS schools. From the first he set out to be a marine painter. He sailed around the Irish coast in his yacht and even worked his passage to and from America. He first exhibited with the RHA in 1842. He left Dublin for London in 1852 and worked as a scene painter under Telbin. He was elected ARHA in 1853. He exhibited with the BI in 1854 and RA in 1855. He also exhibited at the SBI, and Royal Institute of Painters in Watercolours. He became an Associate of the Institute in 1860 and a member in 1863. He continued to paint marine subjects around the coasts of Britain, France, Spain and Italy. In 1871 he became a RHA. He held a one-man show in London in 1888. He died in London, as he might have wished, almost with his brush in his hand.

51 **The Entrance to Cardiff Harbour**
Oil on canvas 9¾ × 13
Lent by the National Museum of Wales, Cardiff

52 **Off Dublin** 1858
Oil on canvas 16 × 27. Signed and dated: *E. Hayes* 1858
Lent by Dr Karl Mullen (Pl. 6)

Edwin Hayes (Pl. 6)

Off Dublin (52)

Hayes, Michael Angelo RHA 1820–1877

Michael Angelo Hayes, son of Edward Hayes, was born in Waterford. He learned drawing and painting from his father. He first exhibited at the RHA in 1837, at the age of seventeen, where he was referred to as 'Master Hayes'. In 1842 he was appointed Military Painter-in-Ordinary to the Lord Lieutenant. All his life he specialized in paintings of horses and of military subjects. He made a series of drawings of car-driving for Bianconi. For some time he worked in London. In 1848 he exhibited for the first and only time at the RA and was made an Associate of the New SPW in the same year. In 1853, now established in Dublin, he became an ARHA and in 1854 a RHA. In 1856 he was elected Secretary, of the RHA. His attempts to reform the Academy, particularly his refusal to recognise George Petrie as a member, on the grounds that he had contravened the regulations by not exhibiting for two years, led to his replacement by Mulrenin that same year. He refused to hand over the books and keys and was expelled early in the following year. It was not until the RHA had been granted a new charter in 1860 that Hayes was reinstated as a member. In the following year, however, he was re-elected Secretary and held the post till his resignation in 1870. In 1876 he read a paper at the RDS entitled 'The Delineation of Animals in Rapid Motion' which he later published with illustrations. This seems to have anticipated Muybridge, Marley and other photographers in his study of horses in motion, or at least in rejecting the 'flying gallop'. His end was ignominious: while examining a tank on top of his house, he fell in and was drowned.

53 **Setting down a Passenger** 1836

Watercolour 6 × 13¼. Signed: *M. A. Hayes delt*

Lent by Dr and Mrs M. Magan

This is one of a set of drawings which Hayes did for Charles Bianconi. Bianconi ran a coaching service which was the chief means of communication in Ireland before the advent of the railways.

While in London to raise financial support for the enterprise, he wrote urgently for these drawings in order to give a clearer idea of the nature of his establishment. Hayes did them in great haste, but they were so well received that six of them (including the present picture, also called, less happily, 'Dropping a Passenger') were published by Ackerman the same year. The aquatint plates were prepared by J. Harris. The series was entitled: 'Car Travelling in the South of Ireland—1836 Bianconi's Establishment'

Lit.: O'Connell Bianconi, M. A.: *Bianconi—His Life and Times* MS Longfield, 1958

54 **The Changing of the Guard, Dublin Castle** 1844

Watercolour 29½ × 41½

Lent by the Army Museums Ogilby Trust and the Cavalry Club, London

Lit.: Buckell, L. E.: 'Dublin Castle: The Changing of the Guard 1844' *The Journal of the Society for Army Historical Research* XXXIX 1961 pp.111–112

This picture was painted for the Lord Lieutenant, de Grey, to whom Hayes was Military Painter-in-Ordinary. The changing of the guard in Dublin was more colourful than that in London, since it involved, not just the Brigade of Guards, but many regiments, both horse and foot, with their great variety of uniforms. In the present picture one sees, from left to right, a lancer, the Grenadier Company of the 16th Foot, in bearskins, facing and (relieving) a battalion company in shakos; next the 11th Prince Albert's Own Hussars, and opposite them the troop of Dragoon Guards (probably the 3rd Dragoon Guards).

Hone, Nathaniel RHA 1821–1917

Nathaniel Hone was related to the eighteenth-century painter and founder of the RA of the same name. He was born in Dublin. He studied engineering at Trinity College and worked for a time with the Midland Great Western Railway. He did not take up painting until 1853, at the age of thirty-two. He studied in Paris under Adolphe Yvan and Thomas Couture, neither of whom had a great influence on his work. In 1855 he moved to Barbizon and was in close touch with Millet and Harpignies. He also stayed at Fontainebleau where he met Rousseau and Manet. He exhibited at

Nathaniel Hone (Pl. 7)

Seascape with Fishing Boats (57)

the Salons, 1867–69. In 1869 he exhibited for the only time (one picture) at the RA. Apart from visits to the Mediterranean coast, he remained in Barbizon or Fontainebleau until 1875, when he returned to Ireland, and devoted himself to landscape painting and farming at Malahide. His private means were sufficient to support him, and apart from exhibiting at the RHA from 1876 till 1917 and the Dublin Art Club 1886–1894, he rarely showed or sold his paintings. As a result his talents as a painter have not been recognized outside his own country. After his death, his widow bequeathed 887 watercolours and about 550 oils to the NGI. He was elected ARHA and RHA between the exhibitions of 1879–80. From 1894 to 1917 he was Professor of Painting at the RHA Schools. In his early years Hone painted in England, Holland, Italy, Turkey, Greece and Egypt. He died at Malahide. 'His best work', writes Bodkin, 'is painted in rich, liquid pigments, laid on thinly and boldly, with that caressing ease which only comes through ceaseless effort.' (*op. cit.* p.59)
Lit.: Bodkin, T.: *Four Irish Landscape Painters*, Dublin and London, 1920

55 **A Duck**
Oil on canvas 29 × 33
Lent by John Hunt

56 **Cattle at Malahide**
Oil on canvas 33 × 48
Lent by Terence de Vere White
This seems to be a study for the picture of the same name exhibited at the Guildhall, London, 1904 (25) and in the Irish International Exhibition, Dublin, 1907 (80), each time with a different title, and presented by the artist to the National Gallery, Dublin, in 1907.

57 **Seascape with Fishing-boats**
Oil on canvas 25½ × 38½. Signed: *NH*
Lent anonymously (Pl. 7)

58 **Wind Against Tide**
Oil on canvas 26 × 40
Lent by Christopher Ashe
A painting with this title was exhibited at the RHA in 1889 (82)

Howis, William 1804–1882
William, son of Edward Howis, the landscape painter, was born in Waterford. He studied at RDS Schools from 1821 to 1826. In 1828 he first exhibited at the RHA and continued to exhibit there until 1863 when, peeved at having his pictures moved to a more obscure place on the walls, he refused to exhibit again. He was chiefly noted for his landscapes, but he also painted portraits. He did many copies of James Arthur O'Connor's pictures which have been taken for originals. He died in Dublin.

59 **The Stradbally Postman**
Oil on canvas 28 × 24
Lent anonymously

Jones, Edward c. 1775–1862
Jones studied at the DS schools. He exhibited drawings in Dublin in 1800 and was referred to as 'a rising genius, though but a lad'. He continued to exhibit until 1821. He specialised in miniatures, a number of which were engraved. He was secretary of the HSA. He retired in 1827. He died in Dublin.

60 **Flower Study**
Watercolour 13¾ × 11. Signed: *E.E.J.*
Lent anonymously
The flowers in the picture are moss roses.

Jones, Sir Thomas Alfred PRHA 1823 (?)–1893
His date of birth and parentage are unknown (though 1823 is usually given as the former). He was brought up by a Mr Archdale popularly known as 'Squire Allworthy' and this may account for his name, Thomas Jones. He entered the RDS Schools in 1833. In 1841 he exhibited at the RHA for the first time. He entered Trinity College in 1842 but did not take a degree. In 1846 he went on a three year tour of the Continent and on his return settled in Dublin. From 1856 he was a regular contributor to the RHA. He was elected ARHA in 1860 and RHA that same year, under the new charter. In 1869 he succeeded Catterson Smith as PRHA and in 1880 he was the first PRHA to be knighted. He died in Dublin. His early paintings, mostly watercolours,

were small figure subjects. He later changed to portraits in oils and painted almost everyone of note in his day. 'Though his pictures satisfied his sitters as faithful likenesses, they are poorly painted . . . and without artistic merit.' (Strickland I 561). His watercolours, however, have great charm. He died in Dublin.

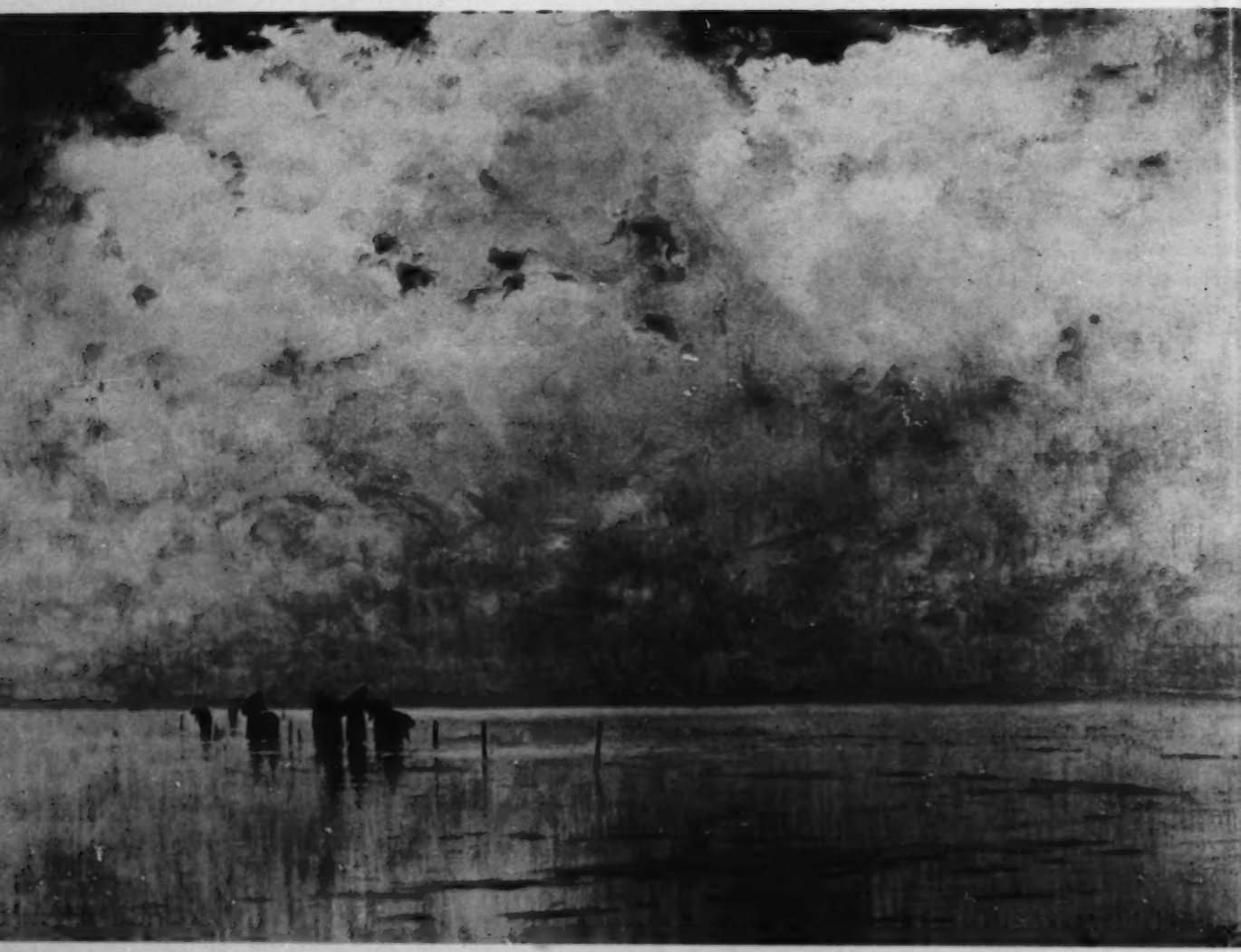
51 **Prayer for the Absent**
Watercolour 17½ × 13¼
Lent by Mrs M. Fitzpatrick
Inscribed on the verso: 'Prayer for the Absent, Thos A Jones, 9 Upper Mount St.' Although Strickland does not give this address, he lived there most of his life (*cf* RHA catalogues).

Kavanagh, Joseph Malachy RHA 1856–1918
Kavanagh was born in Dublin. He attended the RHA Schools. He first exhibited at the RHA in 1878, though his name appears in 1876 catalogue. In 1882 he went to Antwerp and studied under Verlat. He formed one of a group of Irish painters, 'the Antwerp School' which included Osborne and Dermod O'Brien. In 1885 he moved, as did many of the Irish 'Antwerp' artists, to Brittany, and from there sent pictures to the RHA in the following year. In 1887 he returned to Ireland and taught in the RHA Schools of Art. In 1889 he was an ARHA and in 1892 a RHA. He was made Keeper of the RHA in 1910, and was visitor at the Living Model School, 1892–1911. In 1916, when the premises of the RHA in Abbey Street, in which he lived, were set on fire, he made a hurried escape with the insignia and account books, but little else. He has been criticized, unjustly it would seem, for not saving more of the Academy's treasure. The experience shattered him, and he died in Dublin two years later.
Lit.: Waldron, Ethna: 'Joseph Malachy Kavanagh' *Capuchin Annual* 1968. Robinson, Lennox: *Palette and Plough*, Dublin, 1948

62 **Cockle Pickers, Merrion Strand** 1890
Oil on canvas 16 × 21. Signed: *J. M. Kavanagh*
Lent by James White
Lit.: Waldron, Ethna: *op. cit.* p. 326
Miss Waldron writes of this picture: 'In the *Cockle Pickers* . . . all Kavanagh's best qualities are in evidence. He has thoroughly enjoyed painting the sky with free loose brushwork in soft pink tones. . . . The figures are far enough away for us not to notice any weakness in drawing. Their purple figures and the stakes punctuate the miles of flat wet sand where the pink of the sky is reflected. This is without any doubt one of Kavanagh's best paintings' (*op. cit.* p. 326). Although this picture was painted not long after Kavanagh had returned from the Continent, he had already shaken off the constricting influence of Antwerp and adopted a style closer to that of the Impressionists. (Pl. 8)

Joseph Malachy Kavanagh (Pl. 8)

Cockle Pickers (62)



Kendrick, Matthew RHA c. 1797–1874
Kendrick was born in Dublin. His early life was spent at sea, mainly on a fishing vessel off Newfoundland. On his return to Dublin he was employed in sailing racing-yachts and was regarded as one of the best yachtsmen of his day. In 1825 he entered the RDS schools. He exhibited at the RHA from 1827 to 1872. He was elected ARHA in 1832 and RHA in 1950; he was Keeper from 1850 to 1866. He specialized in marine painting. From 1840 to 1848 he lived in London. He exhibited at the RA, the BI and the SBA. In 1872 his right hand became paralysed. He moved to London where he died.

63 **The Steamer 'Connaught' leaving Kingstown Harbour** 1868
Oil on canvas 24 × 36. Signed and dated: *M. Kendrick* 1868
Lent by Mrs Michael Heffernan.
The paddle steamer 'Connaught', the first to exceed 18 knots, was one of the packet boats on the Dublin–Holyhead run. The name 'Connaught' can be clearly seen on the bow. Also visible in the picture are the West Pier and Lighthouse, Dun Laoghaire Harbour (they appear unchanged today).

Lavery, Sir John RA, RSA 1856–1941
Lavery was born in Belfast. He lost both his parents when very young and was forced to emigrate to Scotland with his relatives at an early age. While working in Glasgow, he managed to attend the Haldane Academy and later moved to London where he studied at Heatherley's School. In 1881 he went to Paris and attended the Académie Julian and the Atelier Colorossi. Though he worked under Bougereau, it was Bastien-Lepage who had most influence over him at that time. He later regretted not having had more contact with the Impressionists. In 1881 he sent work to the RSA and exhibited at the Paris Salon in 1883. He was at the artists' colony of Grès-sur-Loing, near Fontainebleau from about 1884–86. He returned to London in 1886 and exhibited *The Tennis Party* at the RA that year. He met Whistler in 1887 and was greatly influenced by him. In 1888 he joined the new and exceedingly lively Glasgow School of Art. He made many paintings of the Glasgow Exhibition that year; Queen Victoria sat for him for the picture of the State Opening. He visited Morocco with Cunninghame Graham, and made frequent visits to Tangiers. He was much influenced by Crawhall about this time. He moved to London in 1896 and was made RSA that year. He helped Whistler to found the International Society of Sculptors, Painters and Gravers in 1897, and was its Vice-President until 1908. He numbered a great many Continental artists, including Rodin, among his friends. In 1906 he was a RHA. In 1911 he was elected ARA. He was an official War artist from 1914–18. He visited Spain in 1917. In 1918 he was knighted (in the same year as Orpen). He revisited North Africa in 1920. In 1921 he was elected RA (again, the same year as Orpen). Like Orpen, he did his best work before the 1914–18 War, and like him too, constant demands for portraits of prominent or fashionable personages seem to have dried up his artistic inspiration. He was decorated with the Orders of Italy and Belgium. The Uffizi Gallery, Florence, commissioned a self-portrait. He was honoured by international academics. He was at once a friend of Winston Churchill and, in later years, unofficial state painter to the Irish Free State. He died at Kilmaganny, Co. Kilkenny.
Lit.: Lavery, Sir John: *The Life of a Painter*, London, 1940. Shaw-Sparrow, W.: *John Lavery and his Work*, London, n.d.

64 **The Hammock—Twilight** 1884
Oil on canvas 19 × 25. Signed and dated: *John Lavery* 1884
Lent by John Tillotson
Exh.: Spink, London, 1971 (41)
Painted at Grès-sur-Loing, the artists' colony near Fontainebleau, where Lavery worked from 1883 till 1886. Roderic O'Connor was there three years later.

65 **Sketch for 'The Tennis Party'** 1885
Oil on canvas 9¾ × 24. Signed, inscribed and dated: *J. Lavery* '85
Lent by Air Marshal Sir Patrick Dunn, K.B.E., C.B., D.F.C.
Exh.: Spink, London, 1971 (17)
The final painting was done in 1886 on Lavery's

return from France, and is now in the Aberdeen Art Gallery. It was a great success at the Academy in 1886 and was first purchased by the Neue Pinakothek, Munich, but later by Sir James Murray who presented it to Aberdeen in 1919. The model was Miss MacBride.

66 **Study for Ariadne** 1887
Oil on board 14½ × 11½. Signed, inscribed and dated: *Study for Ariadne J. Lavery* '87
Lent by the Knight of Glin
Exh.: Spink, London, 1971 (63).
Ariadne, for which this was a study, was exhibited at the Guildhall in 1904. Ariadne, daughter of Minos, King of Crete, fell in love with Theseus, who forsook her on the island of Naxos (which is precisely the incident illustrated by Lavery, though as a study it might well be a *fin de siècle* life-study).

67 **Tea Room; The Glasgow Exhibition of 1888** 1888
Oil on canvas 13 × 16½. Signed and dated: *J. Lavery* 88
Lent by Mr and Mrs E. A. McGuire
Apart from the state visit of Queen Victoria, Lavery did a number of less formal studies of the Exhibition. They were painted shortly after he met Whistler. Others are in the Tate and the Glasgow galleries. (Pl. 9)

Lawless, Matthew James 1837–1864
Lawless was born in Dublin. He was educated in England and studied art under Henry O'Neill and in the Langham School, London. He first exhibited at the RA in 1858 and continued to exhibit there until a year before his death. He specialised in genre and narrative paintings. He acquired a great reputation as an illustrator. He contributed to *Once a Week* in 1859, to *Punch* and *Good Words* in 1860, and *London Society* in 1862. In 1863 he fell ill and a year later, at the age of twenty-seven, he died in London. Strickland says of him: 'Both by his pictures and his drawings Lawless was held in the highest estimation by his brother artists; there were few whose future seemed so full of promise of a brilliant career.' (II p. 8). Apart from *The Sick Call* (NGI), none of his works can be traced and he has thus been unfairly neglected.

68 **The Sick Call** 1863
Oil on canvas 24¾ × 40½
Lent by The National Gallery of Ireland (864)
Prov.: Purchased form Langton Douglas, 1925
Exh.: Manchester 1887
This picture was painted the year before Lawless's death. It was engraved in *The Illustrated London News.* The scene is depicted with great accuracy, though there is no evidence available that Lawless visited the Low Countries, where the scene is set.

Lover, Samuel RHA 1797–1868
Lover was born in Dublin, the son of a money-changer. In spite of parental pressure he refused to follow his father's profession and eventually set up on his own at the age of seventeen as a teacher of drawing. He first exhibited with the DS in 1817. He was at first a marine and landscape painter, but John Comerford persuaded him to take up miniature painting. He exhibited at the RHA at its first exhibtion in 1826. He was elected ARHA in 1828 and a full member in the following year. In 1832 he sent a miniature of Paganini to the RA which attracted attention and he left for London in 1834. He resigned from the RHA in 1836 and was made an Honorary member. During the 1840s his eyesight began to fail and he had to rely on his powers as an entertainer to support himself. He toured the United States and Canada from 1846–1848 with great success. In 1851 he resumed painting and returned to landscapes (photography had reduced the popularity of miniatures). He continued to exhibit at the RA until 1862. In 1864 he retired to Jersey where he died. Besides being a painter, Lover was a writer of songs, novels and short stories, as well as a singer. His songs and stories were humorous, if verging on the stage-Irish. The *Athenaeum* wrote of him in 1874: 'A thoroughly lovable Irishman, one of those unfortunately qualified men who do everything well, but fail to be pre-eminent in anything.'
Lit.: Bayle Bernard: *The Life of Samuel Lover RHA, with Selections from his Papers,* London, 1874

Sir John Lavery (Pl. 9)

The Tea Room; The Glasgow Exhibition, 1888 (67)

69 **Miniature Head of a Girl** 1820–25
Watercolour 17⅛ × 13¼. Signed: *S. Lover delin*
Lent by William Dillon
The sitter is unknown. Judging by her dress a date between 1820 and 1825 seems most probable (*cf.* Gibbs–Smith, C. H.: *The Fashionable Lady in the 19th Century*, London, 1960, pp. 49–50 and 57). This is a miniature with the dress and background accessories lightly sketched in.

Maclise, Daniel RHA, RA 1806–70
Maclise was born in Cork, the son of a Scottish ex-soldier, who became a leather-cutter. He began working in Newenham's Bank in 1820, but having shown great promise as a draughtsman, he was persuaded by Richard Sainthill and Crofton Croker to enroll in the newly founded art school in 1822. He spent much time copying the Vatican casts in the museum. In 1825 Walter Scott visited Cork and was impressed by a sketch Maclise made of him in Bolster's bookshop. In 1826 he moved to Dublin and made a number of sketching tours. From the sale of portraits and landscape sketches he was able to go to London in 1827. He entered the RA school in 1828 and exhibited at the RA the following year. In 1830 he was in Paris, copying in the galleries. That year he began to contribute, under the name Alfred Croquis, to *Fraser's Magazine* and continued to contribute until 1838. (After his death, his friend, William Maginn, published a collection of these drawings in a *Gallery of Illustrious Literary Characters*.) He won the RA gold medal in 1831, and a scholarship to Rome, which he declined. In 1832 he went on a sketching tour of England, Wales and Ireland. While in Cork he was awarded a gold medal by the Cork Society of Arts. He was elected ARA in 1835 and RA in 1840. In 1844 he was one of six chosen to decorate the newly built Houses of Parliament. He contributed among other works, the monumental *The Meeting of Wellington and Blücher* (1861) and *The Death of Nelson* (1865). He exhibited in Cork in 1852. In 1855 he was one of the Jurors at the Paris Exhibition. He was made a RHA in 1860 under the new charter; he resigned in 1864 and was made an Honorary Member. He is said to have refused the office of PRA, in succession to Eastlake, in 1865, and to have declined a knighthood in 1866. Until the last decade of his life, his paintings enjoyed enormous popularity. He was immensely versatile. He was a painter of historical, narrative, biblical and literary subjects; he was also a painter of genre, portraits and landscapes. He produced the earliest Christmas card, for the RSA. Though uneven and often dry, he usually excelled in his draughtsmanship. His literary knowledge was prodigious. Though popular and handsome, he never married but devoted himself to looking after his widowed sister and her family. He died in London. Charles Dickens, in his funeral oration, said of him that his 'fertility of mind and wonderful wealth of intellect would have made of him, had he so minded, at least as great a writer as a painter'.

Note: A major exhibition of Maclise's work will be held early in 1972 in the National Portrait Gallery, London, and the National Gallery, Dublin. In this present exhibition we have confined ourselves to lesser known, and in, some cases, almost totally unknown works.

Lit.: MS Autobiography, RA Library (5630)
Ormond, R.: 'Daniel Maclise' *Burlington Magazine*, Dec. 1968
Dafforne, J.: *Pictures by Daniel Maclise*, London, 1873
Kenealy, F.: 'Maclise' *Dublin University Magazine* XXIX 173, 1847
O'Driscoll, W. J.: *A Memoir of Daniel Maclise, RA*, London, 1871
Haigh, G. J.: *The Frescoes in the Houses of Parliament*, MA thesis, Leeds, 1962
Turpin, J. J.: *Aspects of the Work of Daniel Maclise, RA*, MA Thesis, London, 1969

70 **The Wood-Ranger with a Brace of Capercailzie** 1838
Oil on canvas 84 × 36
Lent by the Royal Academy of Arts, London
Prov.: Presented as the Artist's Diploma Piece, 1838
Exh.: RA, 1838 (301); Leeds, 1868; International Exhibition, Detroit and Philadelphia, 1876; 'The

First Hundred Years', RA, 1951–2 (373)
This is Maclise's diploma work for the RA. A capercailzie, or cock of the wood, is a wood grouse (literally, 'horse of the woods' from the Gaelic, *capull coille*).

1 **Caroline Norton: Study for 'Justice'** 1847–8
Oil on canvas 42 × 30. Signed: *D. MACLISE, RA*
Lent by the Hon. Desmond Guinness
In 1848 Maclise was commissioned to paint the allegorical picture *Justice* for the Houses of Parliament, for which the present picture was a study. It shows the influence of the German (Nazarene) School. He had already completed (1847) a companion piece, *Chivalry*. Caroline Elizabeth Sarah Norton (1808–1877), née Sheridan, was the daughter of Thomas Sheridan, the poet. She was a great beauty and a wit, a poetess and novelist, and a social reformer. She campaigned vigorously for the rights of women and may perhaps be regarded as a forerunner of the present Women's Liberation Movement. This picture is not listed in Strickland, but is generally accepted as genuine.

2 **The Disobedient Prophet**
Oil on canvas 60 × 72. Signed: *D. MACLISE, RA*
Lent by Hibernian Antiques, Dublin
Prov.:
This picture is not listed in Strickland; it has only just come to light. It is in style similar to Maclise's is signed with his signature, and bears an inscription on what appears to be the original frame: 'Daniel Maclise RA The Disobedient Prophet. And he went and found his carcase cast in the way, and the ass and the lion standing by the carcase: The lion had not eaten the carcase nor torn the ass. 12th Kings, 13th Chapter, 28th Verse' The biblical story here illustrated recounts how a prophet brought a message from the Lord to King Jeroboam and was bidden to return home without eating and drinking in that place. A local prophet, however, persuaded him to dine with him, alleging a counter command from the Lord. As the visiting prophet went on his way, he was killed by a lion. Then follows the passage quoted. This is a rare, if not unique, illustration of this text. If the inscription and signature can be relied on the picture must have been painted after 1840, the year in which Maclise became a RA.

73 **The Falconer**
Oil on canvas 19 × 28
Lent by the Crawford Municipal Galleries, Cork
(Pl. 10)

74 **The Crucifixion**
Oil on board 7½ × 9
Lent by the Crawford Municipal Galleries, Cork
Prov.: Gibson Bequest, 1919
This is an early work, presumably a sketch for a larger picture. Inscribed on the verso: *D. Maclise, RA.* If this inscription can be relied on the picture could not have been painted before 1840, the year when Maclise became an RA.

75 **Lear and Cordelia**
Watercolour (heightened with white) 21 × 28
Lent by the Crawford Municipal Galleries, Cork
Prov.:

76 **Four Drawings** 1830–1838
(a) **Lady Blessington**
pencil on paper 9½ × 7. Signed: *Alfred Croquis*. Inscribed: *Lady Blessington*

(b) **Gentleman Seated**
Pencil on paper 10½ × 8. Signed: *Alfred Croquis*
The gentleman is facing left.

(c) **Gentleman Seated**
Pencil on paper 7 × 5½. Signed: *A. Croquis*
The gentleman is facing right.

(d) **Gentleman Seated, with Top Hat**
Pencil on paper 7 × 8½. Signed: *A. Croquis*
The gentleman is facing right.

Lent by the Crawford Municipal Galleries, Cork

Maclise made sketches of prominent people, mostly

Daniel Maclise (Pl. 10)

The Falconer (73)

writers and artists, for Fraser's Magazine from 1830–1838 under the pseudonym Alfred Croquis. Some of these sketches e.g. 74(a) were published in a book entitled *A Gallery of Illustrious Literary Characters* with notes by Maclise's friend, William Maginn.

7 **Walter Scott** 1825
Pencil on paper $7\frac{1}{8} \times 6$
Lent by the Victoria and Albert Museum, London
In 1825 Scott visited Cork. Maclise sketched him in Bolster's bookshop. According to Strickland the original is in the Victoria and Albert Museum, though it is also alleged to be in the British Museum. (Ormond, *op. cit.* p.686). Maclise made many copies of the finished sketch and it was lithographed.

8 **The Debut of Paganini** 1831
Pencil $14\frac{1}{8} \times 10\frac{3}{4}$
Inscribed *The Debut of Paganini/Harmonics Seul Corde/Sketched at Opera House*
Lent by Victoria and Albert Museum, London
Exh.: *Romantic Art in Britain,* Detroit and Philadelphia, 1968 (192).
Prov.: John Foster bequest 1876
Lit.: Dayot, A.: *Le Peinture Anglaise* Paris, 1908 p.218. *Portrait Drawings* V & A London 1933, p.21
Nicolo Paganini, the Italian virtuoso violinist and composer went on a Continental tour in 1831. It is possible that Delacroix painted him (Phillips Coll. Washington) when he visited Paris in March. Paganini reached London in June and made his first appearance at the Opera House on 3 June, when Maclise sketched him. The sketch captures the various aspects of Paganini and most conspicuously his relaxed effortless, nonchalant, stance. But there is also something about the lighting of the features of the face that may be meant to convey the impression of the diabolical powers popularly attributed to him. In the bottom left hand corner, Paganini is shown taking a bow and, in the right hand corner, he is sketched in action, a sketch which anticipated the Futurist studies of movement. It is interesting to compare this sketch with Balla's, *The Violin* (Coll. David Esterick on loan to the Tate).
(Pl. 11)

Marquis, James Richard RHA fl. 1847–1885
Marquis was born in Dublin, son of a Scottish builder. He studied at the RDS Schools from 1847. He first exhibited at the RHA in 1853. He was elected ARHA and RHA in 1861. Some years later he moved to London but continued to exhibit at the RHA until the year of his death. He also exhibited in London. After a few years he settled in Edinburgh and exhibited with the Royal Scottish Academy from 1869 till 1873. In his day, as Strickland remarks (II p.103), he had a considerable reputation as a landscape painter 'but his works are now seldom met with'. As this catalogue was going to press a work of his came to light and we are pleased to be able to include it.

79 **Rough Sea Off the Scottish Coast** 1871
Watercolour $18\frac{1}{2} \times 28$. Signed and dated: *J Marquis RHA* 1871
Lent by Anthony Gore-Grimes
The boat in the picture has 'Leith' written on the bows; it is possible that the coast-line is near Leith.

Mulcahy, Jeremiah Hodges ARHA d. 1889
Mulcahy was born in Limerick but his date of birth is unknown. He began his career as a painter in his native city. In 1842 he opened a school with the object of developing native talent hitherto dormant for want of suitable instruction (Strickland II p.146). He began to exhibit with RHA in 1843 and continued until 1878. In 1862 he moved to Dublin. In 1875 he became an ARHA but his name was removed in 1888 because he had ceased to exhibit. He died in Dublin and was buried in Limerick. Mulcahy had two styles, one Turneresque, the other reminiscent of 18th century landscape.

80 **View of Glin, Co. Limerick**
Oil on canvas $41 \times 62\frac{3}{4}$. Signed: *J. H. Mulcahy* 1839
Lent by the Knight of Glin
This picture shows the castle of Glin as it was in the late 1830's at the time of John Fraunceis Fitz-Gerald, Knight of Glin. The Church, St. Paul's, was built in 1816. The folly, to the right (incorrectly depicted), was built in 1820 and the

Daniel Maclise (Pl. 11)

The Debut of Paganini (78)

lodge gates along the river (Gothic fortifications) date from 1820–36. The remains of one of the 15th century tower houses of the Knights of Glin can be seen near the village.
This is a good example of Mulcahy's Turneresque style.

Mulready, William RHA RA 1786–1863
Mulready was born in Ennis, Co. Clare, son of a leather-breeches maker. His family moved to Dublin in 1787 and to London about 1792. He received drawing lessons from Baynes, and from the historical painter, John Graham, for whom he modelled, and from Thomas Banks, the sculptor, who put him drawing pieces of sculpture. In 1800 he entered the RA Schools and studied under Henry Fuseli. At the same time (1800–03) he painted panoramas of Agincourt, Acra and Seringapatam for R. K. Porter. (He was to say later that he tried everything from minature to panorama.) At this time he was under the influence of John Varley, the landscape painter, whose sister he married in 1803. He exhibited at the RA for the first time in 1804. In 1805 he painted his first subject picture *(Old Caspar)* and in 1808 his first genre picture, *The Rattle* (since disappeared). Genre, especially genre involving children was one of his specialities. In 1809 he exhibited, at the BI, his first major work, *The Carpenter's Shop*. During this time he supported himself by illustrating children's books for Godwin. In 1810 he came under the influence of David Wilkie and painted genre pictures in the Dutch style, but without Wilkie's artificiality or sentimentality. According to Arnold Wilson he may also have been influenced by Edward Bird. In 1811, while still in his twenties, he had his biography written by Dafforne. He was elected ARA in 1815 and RA in 1816. In 1840 he designed the 'Mulready Envelope' the first illustrated envelope. In 1843 he began to illustrate *The Vicar of Wakefield*. He was awarded the Legion of Honour (Chevalier) in recognition for the excellence of his pictures exhibited at Exposition Universelle, Paris, in 1855. In 1857, he exhibited at the 'Art Treasures of the United Kingdom' exhibition Manchester. He had occasionally contributed to RHA exhibitions, and in 1860 he was made an Honorary Member. Besides genre he painted landscapes, and his development as a landscape painter was remarkable. He was also a fine draughtsman. He once remarked: 'I have drawn all my life as if I were drawing for a prize.' He was in his time a reasonably good boxer. His work had an influence on the Pre-Raphaelites. He died in London. In the following year a retrospective exhibition of his work was held at the South Kensington (later V and A) Museum. On his tomb in Kensal Green, his most famous pictures are carved.
Lit.: Dafforne, T.: *Pictures of William Mulready* (n.d.). Stephens, F. G.: *Memorials of William Mulready* (1867 and 1890)

81 **Hampstead Heath** 1806
Oil on billboard 6½ × 10½. Signed and dated: *W. Mulready* 1806
Lent by the Victoria and Albert Museum (F.A. 153)
This is an early and most unusual landscape. Mulready at first painted in the style of Varley and Cox, but even at that period his individuality broke through. (Pl. 12)

82 **The Village Buffoon** 1816
Oil on canvas 29 × 24½
Lent by the Royal Academy of Arts, London
Prov.: Presented by the artist, 1816
Exh.: 'Mulready', South Kensington, 1864; Leeds 1868; RA 1872 (146); International Exhibition, Philadelphia, 1876; 'The First Hundred Years' RA 1951 (326); Nottingham University Art Gallery 1959; RA 1963; Bristol 1964 (10)
This was Mulready's diploma piece. He continued to paint in these rather sombre ('Dutch') colours until 1820. Already his interest in the psychology of the subject is evident.

William Mulready (Pl. 12)

Hampstead Heath (81)

83 **The Sonnet** 1839
Oil on panel 14 × 12
Lent by the Victoria and Albert Museum
Prov.: Painted for John Sheepshanks; Sheepshanks Bequest 1857
Exh.: RA 1839 (129); SA 1848 (LI); South Kensington 1864 (80); RA 1934 (559); Louvre 1938 (97); Bristol 1964 (18); Detroit and Philadelphia 1968 (148)
Lit.: 'Stanzas . . . suggested by Mulready's picture *The Sonnet' Art Union* 1840 p.164. 'The Sheepshanks Collection' *The Art Journal* 1857 p.240
Arnold Wilson suggests that the crossed legs of the boy and the hand of the girl across her mouth derive from Michelangelo's *Jeremiah* in the Sistine Chapel *(Burlington Magazine* Vol. XXI 1952 p.138).
Allen Stately observes:

> The bright colours are thinly painted over a white ground so that the luminosity of the ground is allowed to show through. Mulready's technique was to stipple his flesh tones and then to glaze over them to gain smoothness of finish. In many places the paint is so thin that the pencil lines of the under drawing are visible.
>
> Catalogue to the *Romantic Art in Britain* Exhibition, 1968 p.228.

There is a chalk study for this picture in the NGI. It was engraved for the Art Union of Ireland in 1840. (Pl. 13)

84 **Choosing the Wedding Gown** 1845
Oil on canvas 21 × 17¾
Lent by the Victoria and Albert Museum
Prov.: Painted for John Sheepshanks; Sheepshanks Bequest 1857
Exh.: RA 1846 (958)
The picture illustrates a passage from Goldsmith's *The Vicar of Wakefield* where Dr. Primrose says that 'he chose his wife as she did her wedding gown, not for a fine glossy surface, but for such qualities as would wear well.' A chalk study (1844) in private possession was on exhibition in Bristol in 1964. Ruskin in his *Academy Notes* 1875 says that this and another picture by Mulready 'remain in my mind as standards of English effort in rivalship with the best masters of Holland.' (p.255)

85 **The Pool**
Oil on canvas 20 × 24
Lent by the Victoria and Albert Museum
Prov.: Jones bequest 1882
This picture is an example of Mulready's later landscape style. It is the sort of picture which was admired by the Pre-Raphaelites. It may owe something to photography.

86 **Two Landscape Miniatures**
(a) **Clapheaton, Morning**
Watercolour 3½ × 5¾
Lent by the National Gallery of Ireland (7007)

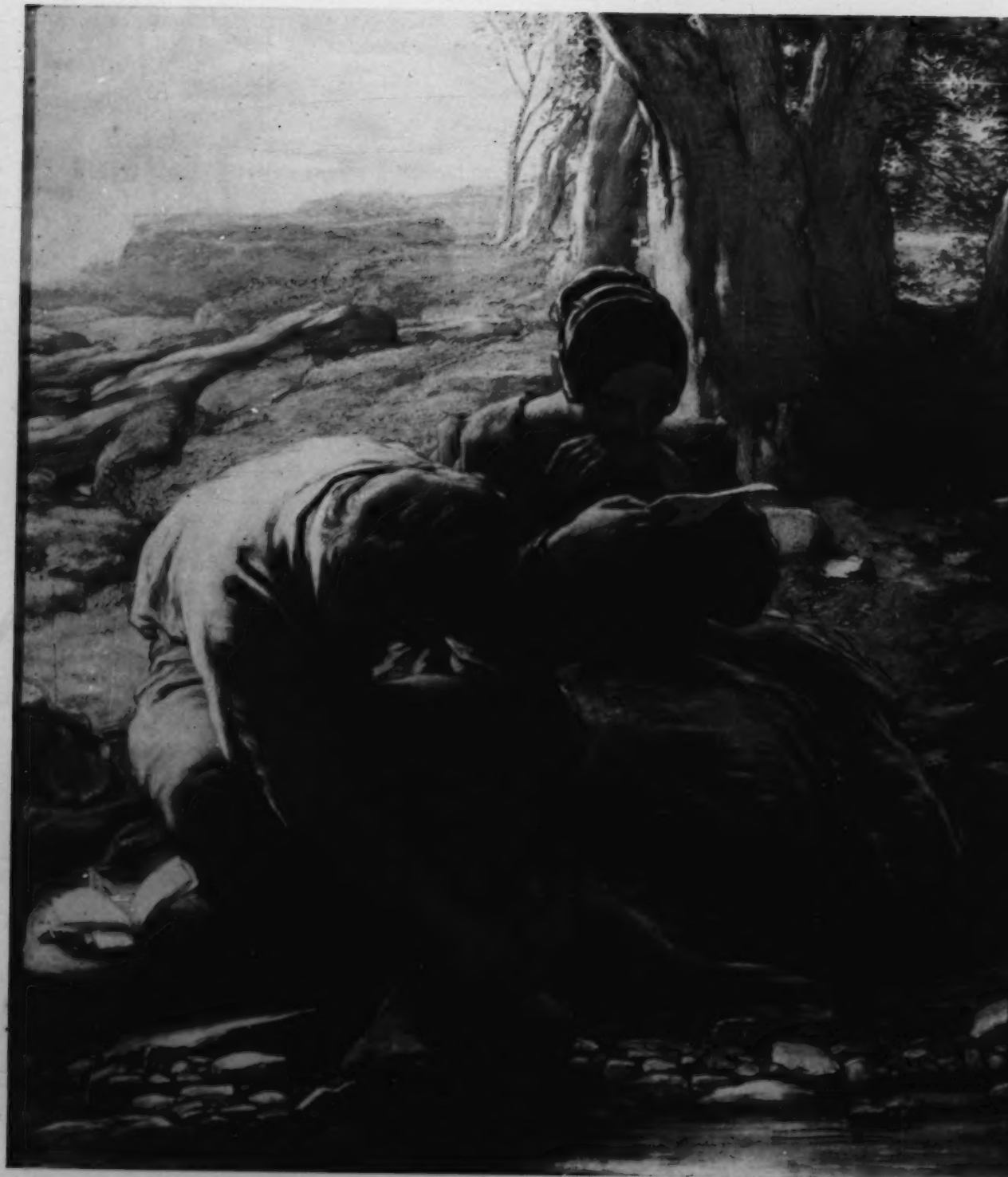
(b) **Landscape Study**
Watercolour 3¼ × 5¼
Lent by the National Gallery of Ireland (7005)

87 **Female Nude**
Red chalk 21 × 12 (Sight)
Lent by the Crawford Municipal Galleries, Cork
Prov.: Coll. of Dr T. Bodkin
Redgrave described Mulready's studies of the nude as 'the greatest works of the kind by the greatest masters'. Mulready spent many hours during the last twenty years of his life drawing in the life class of the RA. There is a study for *The Bathers* in the NGI.

87a **The Mulready Envelope** 1840
3¼ × 5⅜
Lent by the Victoria and Albert Museum
Exh.: Bristol, 1964
The 'Mulready Envelope' was first issued in 1840 to carry the first adhesive stamp. The theme is that of communication, particularly with the far flung outposts of Empire. It contains, on the inside, details of postal charges. It was engraved in brass by John Thompson. The envelope was not a success; it was caricatured in John Leech's *The Regicide Postboy*.

William Mulready (Pl. 13)

The Sonnet (83)



Mulvany, John George RHA c.1766–1838
Mulvany was born in Dublin, elder brother of Thomas James Mulvany, RHA. He studied at the DS Schools. He first exhibited at the SIA in 1810. He was elected a founder member of the RHA in 1823. He exhibited at the RHA from 1826 until his death. As a painter, he was mainly occupied with landscapes. Strickland is not wholly unjust when he remarks that 'his work was feeble in touch and gaudy in colour.' He died in Dublin.

88 **Kilmallock**
Oil on canvas 26¾ × 31½
Lent by the National Gallery of Ireland (991)
Kilmallock, Co. Limerick, was a Celtic foundation, with an Abbey reputedly that of St. Mocheallog, and a round tower. It was the chief seat of the so-called White Knights of Desmond (the FitzGibbon family) until the sixteenth century. Many of the sixteenth century houses survived into the last century—Kilmallock was known as the 'Baalbek of Ireland'—but few survive today. In 1877, just after he was elected leader of the Home Rule Confederation, Charles Stewart Parnell made a famous speech in Kilmallock.

Nicholl, Andrew RHA 1804–1886
Nicholl was born in Belfast. He was the son of a bootmaker. For some time he worked as compositor on the *Northern Whig*. He had a reputation in Belfast as a landscape painter. He visited London and made copies of paintings at the Dulwich Gallery. Returning to Ireland, he settled in Dublin. In 1832 he first exhibited at the RHA and exhibited at the RA in the same year. In that year he contributed to the first number of the *Dublin Penny Journal*. Engravings after his drawings appeared in Hall's *Ireland, its Scenery and Character, Views of the Dublin and the Kingstown Railway* (1835). In 1837 he was elected ARHA. That same year his nomination by the Fine Art Committee of the RDS for the post of Master of Drawing was set aside in favour of Henry Brocas, Jun. Soon afterwards he moved to London but continued to exhibit at the RHA. In 1849 he was appointed Master of Drawing and painting at the Colombo Academy, Ceylon. On his return to Europe he lived in London, Dublin and Belfast. He was elected an RHA in 1860. He finally returned to London where he died. He is noted for his watercolour landscapes, and, in particular, for his landscapes with flowers. There are works by him in the British Museum, the V & A, the NGI and the RHA.

89 **Wild Flowers** 1832–40
Watercolour 13½ × 20½
Lent by the Knight of Glin

90 **Wildflowers with Downhill, Co. Derry** 1832–40
Watercolour 13½ × 20½
Lent by Mr and Mrs Bruce Chatwin (cover)

91 **Colombo: The Fortifications from the Point de Galle**
Watercolour 16¾ × 27¾
Lent by John McKendry

Nicol, Erskine ARA RSA 1825–1904
Nicol was born in Leith, Scotland. He studied at the Trustee's Academy, Edinburgh. In 1845, at the age of twenty, he went to Dublin where he taught art. He remained in Ireland until 1850. His visit thus coincided with the famine years, which he recorded in a series of sketches. On his return to Edinburgh, he continued to paint subjects from Irish rural life. He was elected ARSA in 1851 and RSA in 1859. In 1862 he went to London, but continued to make annual visits to Ireland. He exhibited at the RA London. He was elected ARA in 1866. He died in London.

92 **Scene in an Irish Cabin** 1851
Oil on canvas 14½ × 20⅛. Signed and dated: *E. Nicol* 1851
Lent by the City of Sheffield Art Galleries
This picture is in marked contrast to those romanticized interiors by Wilkie (who never visited Ireland), *The Peep-O-day Boy's Cabin* and *The Irish Whisky Still*.

Erskine Nicol (Pl. 14)

An Irish Peasant (94)

3 **Notice to Quit** 1862
Oil on canvas 20 × 27. Signed and dated:
E. Nicol 1862
Lent by the City of Sheffield Art Galleries

4 **An Irish Peasant**
Oil on canvas 18¼ × 11
Lent by the City of Sheffield Art Galleries
(Pl. 14)

O'Brien, Dermod PRHA 1865–1945
O'Brien was born at Mount Tranchard, Foynes, Co. Limerick. He was educated at Harrow and Trinity College, Cambridge. From 1887 he attended art school in Antwerp where he won a silver medal for drawing. He visited Paris and Italy. On his return to England he attended the Slade. He was a friend of Wilson Steer, and shared a studio with Tonks. In 1901 he returned to Ireland and settled in Dublin. He became an ARHA in 1905 and an RHA in 1907. In that year he moved to Co. Limerick in order to paint landscapes. He was elected PRHA in 1910. He was made an Honorary RSA in 1911 and an Honorary RA in 1912. He was offered the position of Ulster King-at-Arms, which he refused. In 1920 he returned to Dublin where he painted portraits and landscapes. He taught in the RHA Schools. He was interested in music and was a Governor of the Royal Academy of Music. He was also a keen farmer and took part in the cooperative movement. He continued to paint until shortly before his death at the age of 80. He was unsparing in helping fellow artists or those concerned with the arts. He died in Dublin.
Lit.: Robinson, L: *Palette and Plough*, Dublin, 1948.

The White Dress
Oil on canvas 12 × 7½
Lent by the National Gallery of Ireland
A sketch for this picture is in the possession of Mrs Kitty Wilmer O'Brien.

Study of a Girl
Red chalk on paper 17⅞ × 11⅛
Lent by Mrs. Kitty Wilmer O'Brien
O'Brien often sketched with a freshness and fluency which is lacking in his finished paintings prior to 1900.

O'Connor, James Arthur 1792–1841
Son of William O'Connor, the engraver, O'Connor was born in Dublin. He is said to have had some lessons from William Sadler but otherwise he was largely self-taught. He painted in the Dargle valley, specializing in rocks, water and foliage. He had his first exhibition at the SIA in 1809. In 1813 he went with Danby and George Petrie to London, but could not afford to stay there long. Danby and O'Connor walked to Bristol, where Danby is said to have given O'Connor money to return to Dublin. In 1818 and 1819 he visited the West of Ireland and painted local scenes around Westport and Portumna for Lord Sligo and Lord Clanricarde. In 1820 he received a small award from the Royal Irish Institution, but, unable to support himself in Ireland, he left for England in 1822. On his arrival in London he began to exhibit at the RA and to sell his works. He became a member of the SBA. He spent a year in Brussels in 1826 and again in 1830. In 1832 he stayed some months in Paris (where Danby visited him). He returned to London, via the Moselle and Rhine valleys, in 1833. According to Strickland he painted his best pictures while on this tour. He sent works to the RHA in 1836 and 1840. By 1839 both his sight and his health were failing, and he died in poverty two years later. It is to the credit of Albert, the Prince Consort, that he headed the list of subscriptions for O'Connor's widow, organized by Sir Martin Archer Shee, PRA, in 1845. Richard Garnett says of him: 'He was a poet with the brush and exquisitely reproduced the impressions inspired by the more romantic and solemn aspects of art' (*DNB* XLI 403.1).
Lit.: Thomas Bodkin: *Four Irish Landscape Painters*, London, 1920. 'M' (G. F. Mulvany): *Dublin Monthly Magazine*, Apr. 1842.

97 **Ballinrobe House and Mill** 1818–19
Oil on canvas 16½ × 28
Lent by The National Gallery of Ireland (4011)
Prov.: Bought from Courtney Kenny; previously by descent.
This picture belongs to a set of four, which are among O'Connor's earlier works.

James Arthur O'Connor (Pl. 15)

The Frightened Wagon (99)

98 **The Glen of the Rocks, Dargle** 1830 (?)
Oil on canvas 40 × 50
Lent by The Hon. David Nall-Cain
Prov.: Patrick O'Connor 1941.
Exh.: RA 1830 (445); Municipal Gallery, Dublin, 1941 (51)
There is only one picture with this title listed by Bodkin among works exhibited in O'Connor's lifetime, namely, that exhibited at the RA in 1830. He was then staying at 39 Charing Cross, London.

99 **The Frightened Wagon** 1832
Oil on canvas 25¼ × 30¼. Signed and dated: *J A O'Connor* 1832
Lent by F. B. McCormick
Prov.: W. C. Cremin, 1941
Exh.: O'Connor Centenary Exhibition, Municipal Gallery, Dublin, 1941 (41) (Pl. 15)

O'Conor, Roderic 1860–1940
O'Conor was born in Co. Roscommon. He was educated in England and may have attended an art school in London. In 1881 he went to Antwerp (ahead of the other members of the 'Antwerp School') and studied at the Academy. In 1883 he moved to Paris and studied at the Atelier of Carolus Duran. By 1887 he had developed a style close to that of Sisley. In 1889 he exhibited at the Salon des Independants, and presumably came into touch with Van Gogh (they both had the same number of works in the Salon of 1890), Seurat, Signac and Toulouse Lautrec. 1889–90 he was at Gres-sur-Loing. By 1892 he had settled in Brittany at Pont-Aven. Here he was in contact with the ideas of Emile Bernard, Seguin and, after his return from Tahiti in 1893, Gauguin. Gauguin borrowed his studio from about 1894–95. Matthew Smith recounts that O'Conor afterwards discovered that Gauguin had made use of one of his drawings for part of a composition (catalogue to the *Two Masters of Colour* Exhibition Roland, Browse and Delbanco Gallery, 1956). He was invited by Gauguin to accompany him to the South Seas but declined. His work at the time had closer affinities with Van Gogh than with Gauguin. From 1897, as Denys Sutton remarks: 'His use of direct colours, placed unbroken onto the canvas, suggests some affinities between his practice and that of the Fauves.' Sutton quotes him as saying of Gauguin's work: 'There is something here which does not belong there —an artificial literary quality.' By 1904 he was back in Paris, but he still visited Brittany. In that year he was elected Societaire of the Salon d'Automne at which he exhibited till 1930. He was one of the first to appreciate the Douanier Rousseau. He met Somerset Maugham about this time, and the character of Clutton in *Of Human Bondage* is said to have been based on O'Conor. Clive Bell, Roger Fry, Duncan Grant, Matthew Smith visited him; he was a contact for British painters in Paris. He had a one-man show in Paris in 1937. He had independent means and rarely sold his pictures; he was, thus, not as well known as some of his contemporaries. He died at Nueil-sur-Layon.
Lit.: Sutton, D.: 'Roderic O'Conor. Little known member of the Pont-Aven Circle.' *The Studio*, 1960

100 **Yellow Landscape, Pont-Aven** 1892
Oil on canvas 28¾ × 36¼. Signed and dated: *R. O'Conor* '92
Lent by Mr. and Mrs. B. Shine
Exh.: 'Gauguin and the Pont-Aven Group', Tate, 1966 (296); Roland, Browse and Delbanco Gallery, 1971 (12). (Pl. 16)

101 **Breton Peasant Knitting** 1893
Oil on canvas 32 × 26¾. Signed and dated: *R. O'Conor* 1893
Lent by Mr. and Mrs. G. Szpiro
Prov.: Roland, Browse and Delbanco: Jocelyn Walker
Exh.: Roland, Browse and Delbanco, 1956 (32); 'Gauguin and the Pont-Aven Group', Tate, 1966 (298); Columbus, Ohio, 1971 (69); Roland, Browse and Delbanco, 1971 (18).

102 **Trees in Field** 1895
Oil on canvas 21¼ × 25½. Signed: *O'Conor*
Lent by H. E. Bates
Exh.: 'Gauguin and the Pont-Aven Group', Tate, 1966 (301); Kunsthaus, Zurich, 1966; Roland, Browse and Delbanco Gallery 1971 (1).

Roderic O'Conor (Pl. 16)

Yellow Landscape, Pont-Aven (100)

93 **Romeo and Juliet** c. 1900
Oil on canvas 25½ × 21¼
Lent by Dr. H. M. Roland
Prov.: Artist's sale, Hotel Drouot, Paris, 1956
Exh.: Manchester; Leeds; Bristol; Museo Civico, Turin.
This picture bears the stamp of the Atelier O'Conor on the back.

94 **Red Rocks and Foam—Brittany** 1898
Oil on canvas 19¾ × 24. Signed: *O'Conor*
Lent by Norman D. Weiss
Exh.: Roland, Browse and Delbanco Gallery 1971 (25)

95 **Seated Nude Against Orange** 1900–1905
Oil on canvas 36¼ × 29
Lent by the Roland, Browse and Delbanco Gallery, London
Exh.: Roland, Browse and Delbanco Gallery, 1971 (30)

O'Neill, Henry ARHA 1798–1880
O'Neill was born in Clonmel. His parents died when he was young and he was brought up by his aunt in Dublin, who sent him to the DS Schools in 1815. He won every prize he competed for and repaid his aunt by designing shawls and lace for her haberdashery. He worked for a time in the Library of Trinity College. In 1835 he began to exhibit at the RHA. He was elected ARHA in 1837 but resigned in 1844 when there was a delay in filling a vacancy in the membership because of the alleged lack of merit among the Associates. He was mainly a watercolourist and landscape painter and collaborated with Andrew Nicholl and George Petrie in publishing collections of Irish scenes. In 1847 he went to London where he met with so little success that he joined the army and had to be bought out by his friends, and sent home. He fancied himself as an antiquarian and wrote a number of books on ancient Irish art and architecture which he illustrated himself. His ideas on Irish antiquities were not generally shared, and he was frequently at loggerheads with other antiquarians. He was active in Irish politics and put his brush and his pen to the service of various patriotic causes. He painted O'Connell and his fellow prisoners in Richmond Gaol and made lithographs of the Young Irelanders. He wrote an attack on landlordism entitled *Ireland for the Irish*. But, for all his services to Ireland, he died in poverty in Dublin.

106 **Landscape, Co. Louth**
Watercolour 20 × 24
Lent by Peter MacDowell

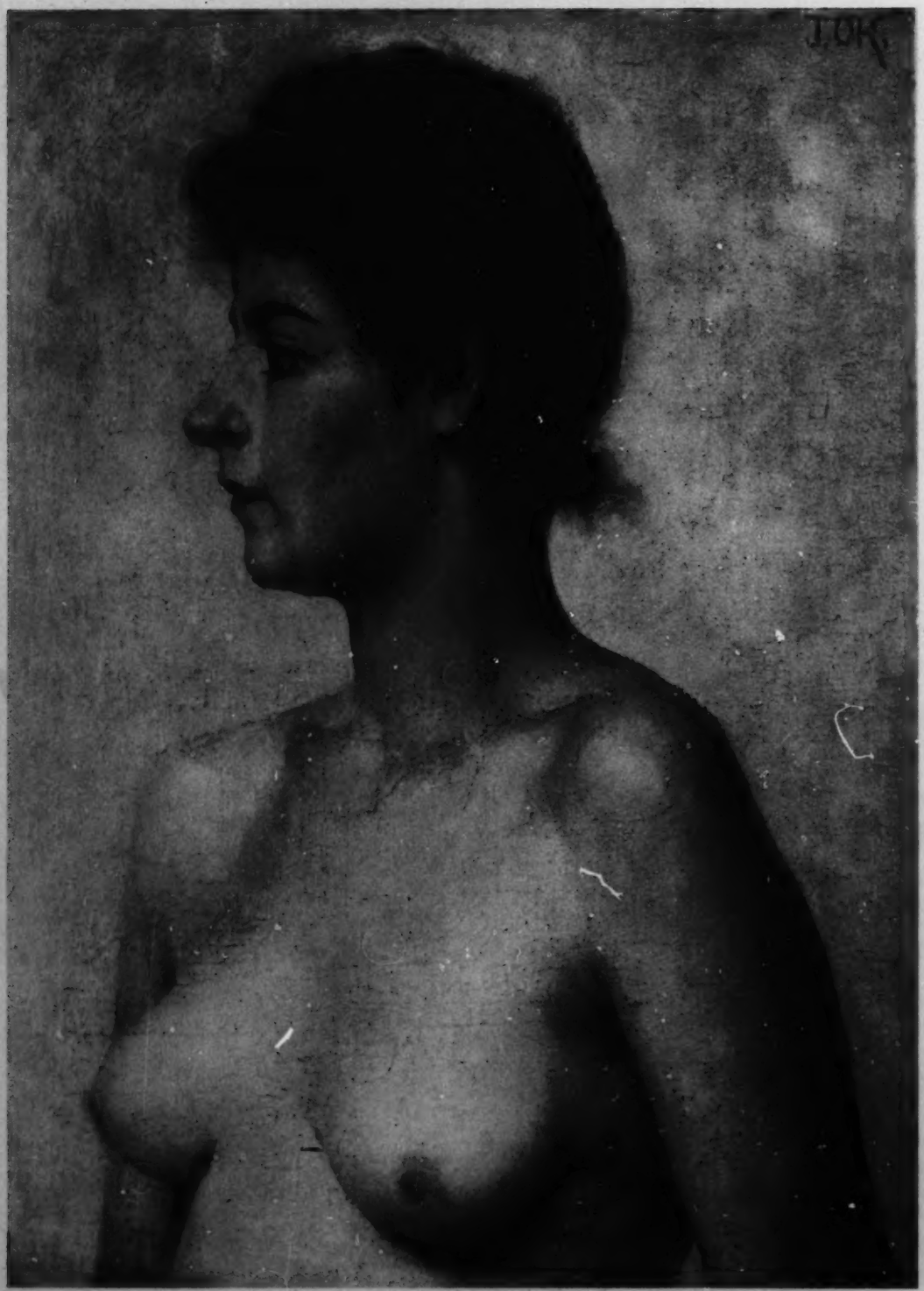
107 **The River Blackwater, near Fermoy, Co. Cork**
Watercolour 34¾ × 44
Lent by Michael Gorman

O'Reilly, Joseph ARHA fl 1884–1893
O'Reilly was born in Dublin, probably in the late 1860's. Between 1884 and 1890 he won various prizes at the RHA Schools. Walter Osborne encouraged him to go to Paris in 1890. He returned in 1892 and was elected ARHA. He died in Dublin from tuberculosis the following year, probably in his twenties, 'thus closing at an early age what promised to be a brilliant and successful career' (Strickland II, p.201).

108 **Head and Shoulders of a Girl** 1892
Oil on canvas 30 × 20. Signed: *J O'R.*
Lent by William Garner
This is a remarkable portrait for an Irish painter, even one who had visited Paris, to have painted in the 1890s. It is not only bold in its frank presentation of the female nude, neither idealized nor coy, but also in the composition. The body is cut off abruptly as in the paintings of Degas or Lautrec. (Pl. 17)

Joseph O'Reilly (Pl. 17)

Head and Shoulders of a Girl (108)



Orpen, Sir William RHA RA 1878–1931

Orpen was born in Stillorgan, Co. Dublin. He studied at the Metropolitan School of Art, Dublin, from 1890 to 1897 and at the Slade, London, from 1897 to 1899. He was hailed as a prodigy by his teachers, at a time when the Slade included among its students Augustus John and Wyndham Lewis. 'It was a one-man show; that man was Orpen' wrote one of his fellow students. His 'Summer Composition' *The Play Scene from 'Hamlet'*, for which he won the Slade prize, was an extraordinary achievement for someone of his age. In 1900 he joined the New English Art Club. He was elected ARHA in 1904; RHA in 1908; ARA in 1910 and RA in 1921. He was official War Artist, 1917–18, and official artist at the Peace Conference in Paris in 1919. In his later years he confined himself almost exclusively to fashionable portraits. Towards the end of his life he began to fail both mentally and physically. He died in London. Orpen belongs more to the Edwardian than to the Victorian era, but in the latter he showed a promise which he never quite fulfilled in the former.

Lit.: Orpen, W.: *An Onlooker in France* 1917–19, London, 1921. Orpen, W.: *Stories of Old Ireland and Myself*, London, 1924. Konody, P. G. and Dark, S.: *William Orpen: Artist and Man*, London, 1932. Rothenstein, John: *Modern English Painters*, London, 1952. Orpen, Sir William: *The Outline of Art*, London, n.d. (Chapter XXV by Frank Ritter)

On the Beach, Howth 1910

Oil on canvas 34½ × 46½

Lent by the Madam Fitz-Gerald

This picture, in spite of its late date, is included partly because it is one of Orpen's finest and least known works, and partly because it has something of the freshness of his early drawings, which is not found in *The Mirror* of 1900 or even *Hommage a Manet*, 1909. It surely belies Rothenstein's assertion that the *Play Scene in 'Hamlet'* (which might have been included were it not so untypical) was 'the culmination of Orpen's career as a painter. From this point the history of his life as an artist is the history of roman decline' (*op. cit.* p.217). (Pl. 18)

110 **Drawings from the Sketchbook of 1899–1901**

According to Konady and Dark, Orpen did not date his sketchbooks except for one drawing of a blackberry-branch, dated 25.10.1895, which shows him already a mature draughtsman. It has been suggested that the sketches exhibited here date from the end of his period at the Slade, 1899, to his marriage in 1901. They would thus include the period when he and Hugh Lane were sharing a flat in Chelsea. They show a power of observation, selection, and dexterity as well as humour and style, which was characteristic of the early Orpen. On the flyleaf he wrote 'My drawing is too slick, signed Cowen/Tonks'.

The sketches are all 9 × 7. They were numbered when photographed by the Courtauld Institute, London; these numbers are given in brackets. John Rothenstein writes: 'In my opinion, Orpen in his student days was within the first dozen draughtsmen these islands have produced. Others have drawn with deeper insight and loftier imagination and greater originality, but only very few have possessed so full and easy a command of the full possibilities of drawing.' (*Modern English Painters*, pp.215–6). Even while at the Metropolitan School his drawing caused a sensation (cf. *The Irish Daily Independent*, 22 Dec. 1894). And Frank Ritter writes about his prize-winning drawing, 1897, 'It was not a dead thing—like so many prize-winning drawings are—but a real human figure in which every line pulsated with life.' (Orpen, W.: *The Outline of Art* p.662).

(a) **Seated Female Nude** (73)
Pencil. Lent by Mr. George Stacpoole

(b) **Standing Figure** (93)
Pencil. Lent by Mr. Maurice MacGonigal, PRHA

(c) **Seated Woman** (181)
Red chalk. Lent by Neptune Gallery, Dublin

(d) **Group of Heads** (185)
Red chalk. Lent by Sean O'Criadáin

Exh.: All four were exhibited for the first time at the Neptune Gallery, Dublin, 1971 (Nos. 1, 2, 33, 49).

William **Orpen** (Pl. 18)

On the Beach, Howth (109)

Osborne, Walter Frederick RHA 1859–1903

Osborne was born in Dublin, the son of William Osborne, the painter. He entered the RHA Schools in 1876. He exhibited at the RHA in the following year. He won the Taylor Scholarship at the RDS in 1881 and 1882. He studied at the Academy, Antwerp, under Verlat, for two sessions. In 1883 he visited Brittany and was elected ARHA that year. From 1884 to 1886 he painted in Suffolk, Warwickshire and Lincoln. He was elected RHA in 1886 and exhibited at the RHA until his death. In 1888 he was back in England, painting in Berkshire and the South, until 1891. He exhibited at the New English Art Club between 1893 and 1902. He visited Spain in 1895 and Holland in 1896. In 1900 he was offered a knighthood but declined. He was elected a visitor at the RHA in 1900. He took part in every artistic activity in Dublin, including the Committee of Hugh Lane's Winter Exhibition of 1902; from which he resigned because he could not stand over some of Lane's attributions. Bodkin in one place says: 'For all his interest in humanity he never seems to see Dublin with native eyes' *(op. cit.* p.44*)*. But Bodkin also pays handsome tribute to him when he writes: 'His death was a serious injury to art in Ireland; he was the one Irish artist who, with a great and growing reputation in England, elected to live and work in his own country . . . There is no Irish painter who comes near to rivalling him, either in range of subject or in variety of technique' (pp.38-9). In later years he had to devote much of his energy to painting portraits. Though predominantly a landscape painter he also painted subject pictures and studies of animals. He was equally at home in oils, watercolours and pastels. He had a reputation as a cricketer; it was the general opinion that had he not won a reputation as a painter he might have done so as a bowler (Walter Armstrong DNB p.55). He died (in Dublin) of pneumonia, contracted after cycling unprotected in the rain.

Lit.: Bodkin, T.: *Four Irish Landscape Painters,* Dublin and London, 1920. Gwynn, S.: *Garden Wisdom or from one Generation to Another,* Dublin, 1921. Gwynn, S.: 'Walter Osborne': *Studies* XXXII, Dec. 1943. Sheehy, Jeanne: *Walter Osborne,* a Thesis for M.Litt. at Trinity College, Dublin, 1971

(Numbers in brackets at the end of captions refer to Miss Sheehy's Catalogue).

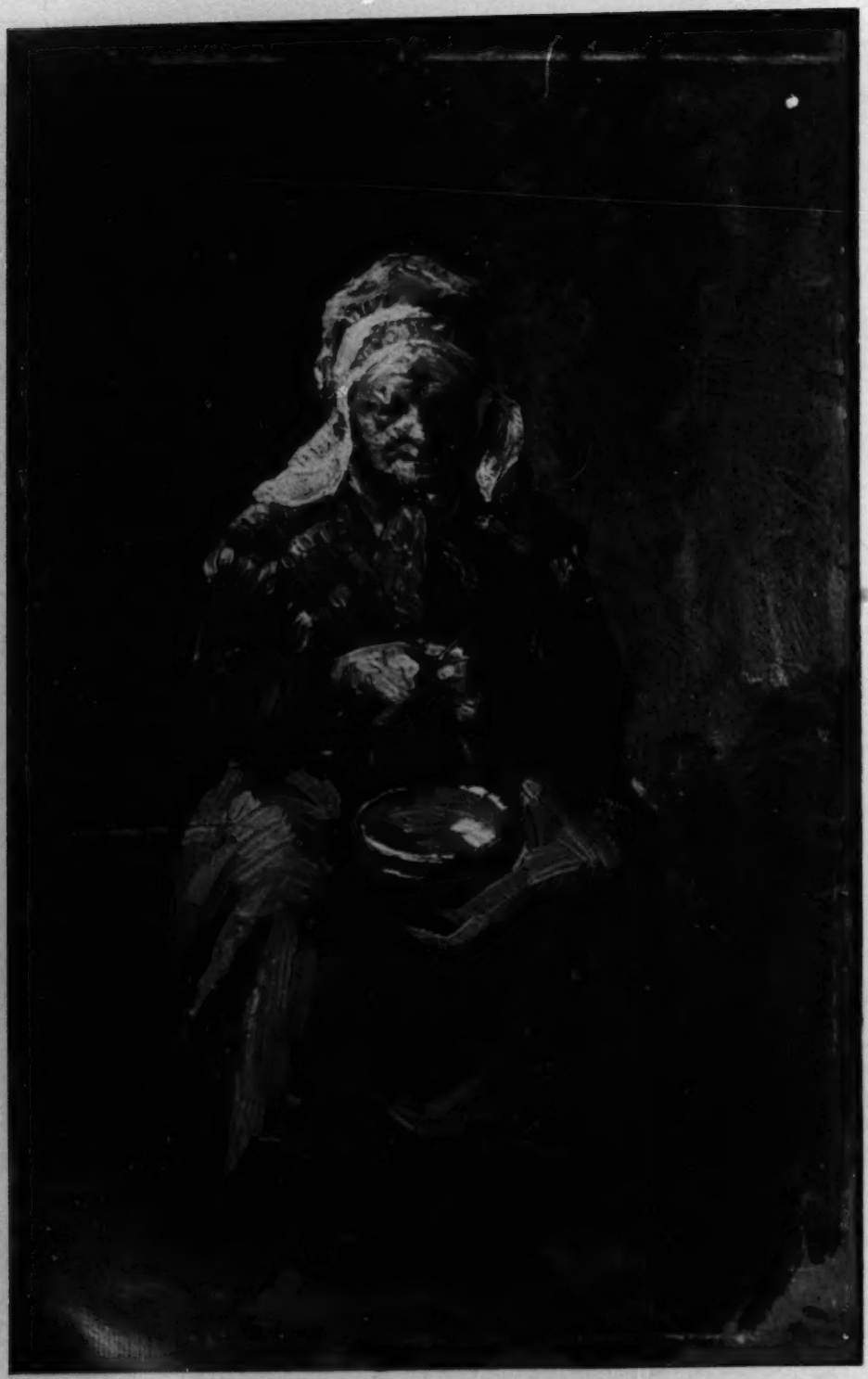
111 **Modenke Verhoft** 1882
Oil on board 8 × 5⅞
Inscribed on the verso: *A Study. Modenke Verhoft van Calmphout: Mother Verhoft from Calmphout, near Antwerp, by Walter Osborne.*
Lent by the National Gallery of Ireland (1929)
Prov.: Sherlock bequest 1941 (1929)
This picture was painted while Osborne was in Antwerp. It bears a striking resemblance to early work by Van Gogh, e.g. *The Potato Eaters* (1885), of three years later. Van Gogh was at the time (1881–85) in Nuenen, Holland. He was in Antwerp, still painting the same kind of pictures, from 1885–86 after Osborne had left. (23) (Pl. 19)

112 **An Artist Sketching** 1884–5
Oil on board 9 × 5
Lent by Lord Killanin
On the back is inscribed in manuscript on a label: 'At Walberswick, Sketch of Nathaniel Hill RHA by his friend Walter Osborne given by the latter to J. B. S. McIlwaine RHA'. Nathaniel Hill won the Taylor Scholarship in the two years after Osborne had left Ireland. He followed Osborne to Antwerp and Brittany. They worked together in England. Wilson Steer, writing about Osborne to Sarah Purser says: 'The first time I met him I think was at Walberswick in the eighties, he was there with a man called Nathaniel Hill, a good painter.' (Quoted by Miss Sheehy p.44). (32)

113 **Down an Old Court, Newbury** 1887
Oil on board 9½ × 6. Signed: *Walter Osborne* '87
Lent by Dr. Karl Mullen
Exh.: Dublin Art Club 1887 (161)
Title and price are inscribed in pencil on the verso. (146)

Osborne (Pl. 19)

Modenke Verhoft (111)



Walter Osborne (Pl. 20)

Sketch at Malahide (117)

114 **Galway Horse Fair** 1893
Oil on canvas 7 × 10¾. Signed and dated: *Walter Osborne* '93
Lent anonymously
Exh.: Possibly Dublin Arts Club 1894 (37)
Lit.: Letter to T. Bodkin
Prov.: Edmund Lupton
Painted after Osborne had returned to Ireland from his English painting tours (337).

115 **The Market, Patrick Street, Dublin** 1895
Watercolour 7 × 10
Lent anonymously
Prov.: By descent (398).

116 **Portrait of Master Aubrey Gwynn** 1896
Watercolour 11¾ × 9½. Inscribed: *To Mrs. S. L. Gwynn from Walter Osborne!*
Lent by Mrs Moorhead
Aubrey Gwynn is the son of Stephen Gwynn. He became a Jesuit and Professor of Medieval History at UCD. Walter Osborne was his godfather. Stephen Gwynn writes of this picture: 'Sketch of a four year old boy—suggesting delightfully the coltish clumsiness and yet the charm of a rather shy child—a thing full of life and an admirable likeness' *(Garden Wisdom* p.41*)*. The present owner is a sister of the sitter (440).

117 **Sketch at Malahide** c. 1900
Oil on canvas 12¾ × 15¼
Lent anonymously
Prov.: By descent
This is one of two sketches made by Osborne after he had been yachting with Mr. Noel Guinness of Howth. He was not a good sailor and was set ashore at Malahide with his painting equipment. It is remarkably abstract in its treatment (462).
(Pl. 20)

118 **The Lustre Jug** 1901
Oil on canvas 30 × 24. Signed: *Walter Osborne*
Lent by Mr. and Mrs. E. A. McGuire
The children are the Reilly children of Portmarnock. The lustre jug is in the possession of Mrs Seamus Mallin. There is another version of the picture in the National Gallery of Ireland (517).

119 **Tea in the Garden** 1902
Oil on canvas 29 × 24
Lent by Mr. and Mrs. E. A. McGuire
The girl is Miss Crawford who lived next door to Osborne at Castlewood Avenue, and the child is his niece, Violet Stockley. This picture is similar to the one which Hugh Lane presented to the Municipal Gallery, Dublin, and which bears the same name (527). (Pl. 21)

Walter Osborne (Pl. 21)

Tea in the Garden (119)

Osborne, William RHA 1823–1901

Osborne was born in Dublin. He was at first employed in a warehouse because his guardian, a Moravian, did not approve of his becoming an artist, but in 1845, at the age of twenty-two, he decided to make painting his career and entered the RHA Schools. He first exhibited at the RHA six years later. He began by painting portraits but his favourite subjects were animals, dogs and horses in particular. He was elected ARHA in 1854 and a full member in 1868. He was the father of Walter Osborne. He died in Dublin.

120 **Dogs**

Oil on canvas 35 × 30

Lent by John Hunt

'His pictures of dogs, in which he excelled, are full of life and vivacity, well drawn and good in colouring, often with touches of humour, the work of a man who had made the habits and characteristics of dogs a constant study.' (Strickland II p.207).

Peacock, Joseph RHA c. 1783–1837

Peacock was practising as a painter of subjects and as a picture restorer and cleaner in Dublin in 1809. He also copied Dutch masters. He exhibited in various Dublin exhibitions from 1809 till 1821. He was one of the founder members of the RHA in 1823 and exhibited at its first exhibition in 1826 and at subsequent exhibitions up to 1835. He also exhibited at the RA (1817) and the BI (1818). He is said to have put the figures in J. A. O'Connor's landscapes. He excelled in crowd scenes. He died in Dublin.

121 **The Installation of a Knight of St. Patrick in St. Patrick's Cathedral, Dublin, 27 May, 1819** 1821

Oil on board 34⅜ × 47¼

Lent by Lady Brabourne

Four Knights were installed on 27th May, 1819: the Earl of Longford, the Earl of Enniskillen, the Marquis of Thomond and the Marquis of Sligo. 208 seats were erected over the High Altar. Pews on the north side (70) and south side (36) were reserved for the nobility. Below the nobility on the north side (*l* to *r*) were the Lord Mayor and Sheriffs, and the Magistrates; on the south side (*l* to *r*) the bishops, and the Lord Chancellor and Judges. Below these came guests, and behind them the Archbishop (north side) and Dean (south side) and the clergy in the galleries.

This picture is, in effect, a series of miniature studies. It was intended to be engraved. There are in the Genealogical Office, Dublin Castle, various documents relating to the ceremony, and to the painting and framing of the picture (the framer eventually was a Mr Pobjoy). In one letter (29 Apr. 1821 19/229) Peacock bitterly complains that his reputation has suffered because nine pounds was deducted from his fee. (Gen. Off. MSS 580–604A).

Petrie, George PRHA 1790–1866

Petrie was born in Dublin, son of the miniaturist, James Petrie. He studied at the DS Schools where he formed a lasting friendship with Danby and J. A. O'Connor. He went on a sketching tour in Wicklow in 1808 and in Wales in 1810. In 1813 he accompanied Danby and O'Connor to London where he spent his time visiting private and public collections. On his return to Ireland he continued to tour the country making sketches. He sent two pictures to the RA in 1816, the only time he exhibited there. He was in much demand as an illustrator of books on Irish topography and, as Strickland remarks few such books appeared in the first half of the 19th century without an illustration by Petrie. He exhibited at the first RHA Exhibition in 1826. He was elected ARHA in the same year and a full member in 1828, on the understanding that he would henceforth paint in oils as well as in watercolours, an undertaking he ignored. His failure to exhibit between 1853 and 1857, in contravention of the rules, led Michael Angelo Hayes to refuse to recognize him as a member in 1855. He was elected President by a section of the members in 1856 and by the whole body in 1857, but as a result of disagreements over the proposed new constitution, he resigned from the Academy in 1859 and was made an Honorary Member. Petrie was also an archaeologist and musician. He may be said to have placed

Irish Archaeology on a firm scientific basis. We are also indebted to him for preserving much Irish music which he noted down on his travels. He was a member of the Council of the RA and of learned societies in England and abroad. In his day, his paintings were so highly regarded that some compared him with Turner, a judgement which can hardly be sustained today. He died in Dublin.

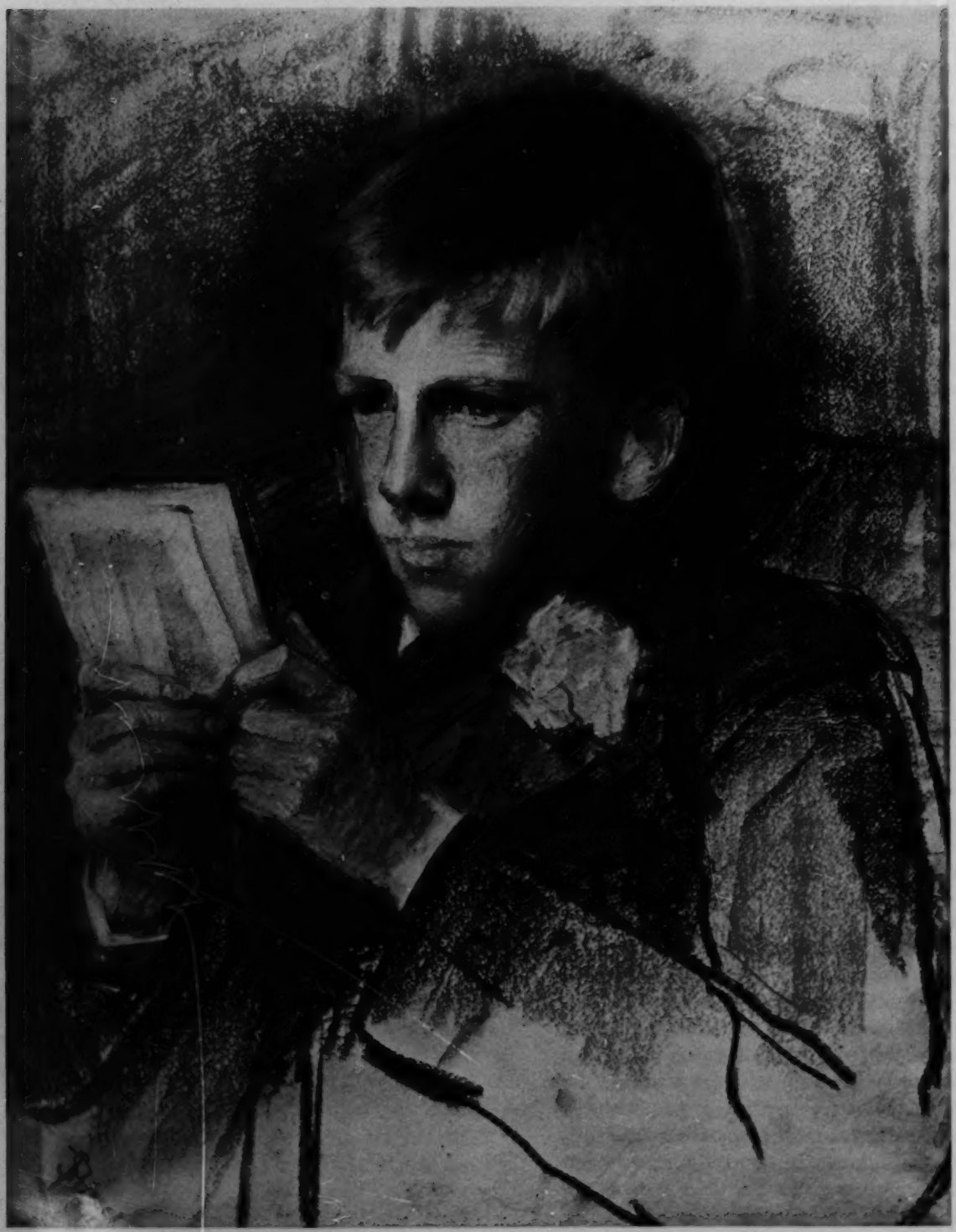
122 **The Gap of Dunloe**
Watercolour 15⅝ × 20⅛
Lent by the National Gallery of Ireland (2502)
Prov.: Purchased Dublin, 1902.

Purser, Sarah 1848–1943
Sarah Purser was born in Dun Laoghaire, the daughter of a flour-miller. She grew up in Dungarvan. In 1873 her father's business collapsed and she was forced to find some means of supporting herself. She chose to become a professional artist and went first to the Dublin School of Art, and then in 1878 to the Académie Julian in Paris. On her return to Dublin she began to make a living by painting portraits. A double portrait of Con and Eva Gore-Booth led to important commissions in Ireland and England. These were rather tight, meticulously worked compositions. She often referred to them aptly as 'deaders'. By 1886 she had acquired a sufficient income to enable her to travel. On her visits to France she came in contact with the Impressionists. In 1903, together with Edward Martyn, she opened An Túr Gloine (the Tower of Glass), a stained-glass studio in Pembroke Street, Dublin. Through her efforts she helped to bring about the renaissance of stained-glass in Ireland. She supported Hugh Lane in his efforts to establish a gallery of Modern Art in Dublin, and, after his death, she founded, in 1924, the Society of Friends of the National Collections of Ireland which was largely responsible for the establishment of the Dublin Municipal Gallery of Modern Art. She was tireless in her efforts to further Irish Art. Her own work became increasingly fresh and impressionistic as time went on. She died in Dublin at the age of ninety-five.

123 **Frank Purser** 1891
Pastel 22 × 17½. Sighed and dated: *Sarah Purser 1891*
Lent by Sean Purser
Prov.: By descent
Exh.: 192
Lit.: Elizabeth Coxhead: *Daughters of Erin*, London.
Frank Purser was Sarah Purser's nephew and father of the present owner. This picture is exceptional on account of the free handling of the figure, which was advanced for its time. (Pl. 22)

Purser (Pl. 22)

Frank Purser (123)



Roberts, Thomas Sautelle (or Satelle)
c. 1760–1826
Roberts was born in Waterford, son of John Roberts, the architect. He joined the DS Schools in 1777. He was at first apprenticed to the architect, Thomas Ivory, but gave up architecture for painting. He spent some time in London and continued to visit it after his return to Dublin in 1799. He exhibited at the RA from 1789 to 1811 and 1818, and at the BI from 1807 to 1818. He first exhibited in Dublin in 1800. He painted landscapes for the most part, first in watercolour and later in oils. Some of his views of Irish scenery and architecture were engraved and published in *Illustrations of the Chief Cities, Rivers and Picturesque Scenery of the Kingdom of Ireland*. He also painted small portraits of horses. He was one of the three artists appointed to choose the members of the RHA in 1823. He exhibited at the first RHA exhibition in 1826. As a result of an accident in a coach that same year, he lost the use of his right hand. He had always been subject to fits of depression; seeing that he was unlikely to recover, he took his life. He died in Dublin.

124 **Landscape**
Oil on canvas 22⅝ × 32⅞
Lent by The National Gallery of Ireland (848)
Prov.: Purchased from E. W. Mackin, 1923

Rothwell, Richard RHA 1800–1868
Rothwell was born in Athlone. He entered the DS Schools and won a silver medal in 1820. On leaving art school he was so discouraged that he thought of giving up painting for the stage. However, he persevered and was made an ARHA in 1823 (the foundation year) and RHA the following year. He took part in the first RHA Exhibition and continued to exhibit from 1826 till 1866. In 1829 he left for London. Landseer is supposed to have said of him 'An artist has come from Dublin who paints flesh as well as the Old Masters'. He worked for a time with Sir Thomas Lawrence who referred to him as 'The Irish Prodigy' and, on Lawrence's death, completed his portraits and inherited his 'practice'. He exhibited with the RA in 1830–1862 and the BI 1832–1863. Although well on his way to being a prominent portrait painter, he was so keenly aware of his ignorance of the Old Masters that in 1831 he decided to go abroad and study them, abandoning many commissions. On his return to London in 1833 he found his opportunities as a portrait painter had been taken by others. To make matters worse he allowed himself to be persuaded by Haydon to take up historical and subject painting. Although he continued to exhibit at the RA, his works were often rejected and he became so discouraged that by 1847 he decided to return home. He settled in Dublin. He had resigned from RHA the previous year but on his return he was re-elected an Associate and Member on the same day. (He resigned again in 1854 and was made an Honorary Member.) The death of his eldest child unsettled him. He moved to London in 1852; to America in 1854 and again in the following year; and to Rome in 1857. In 1858 he settled in Leamington, Warwickshire, where he remained until a row over the hanging of his pictures at the RA in 1862 forced him to go once more to the Continent, leaving his family in Belfast. He died in Rome and was buried beside Keats.

125 **Mary Wollstonecraft Shelley** 1841
Oil on canvas 29 × 24. Signed and dated:
R. Rothwell 1841
Lent by the National Portrait Gallery, London
Prov.: Bequeathed by Jane, Lady Shelley, the sitter's daughter-in-law, and received 1899.
Mary Wollstonecraft Shelley (1797–1851) was the daughter of William Godwin and Mary Wollstonecraft, and the second wife of Percy Bysshe Shelley, the poet. Her mother had been a governess to the Kingsborough family of Mitchelstown, Co: Cork. The Wollstonecrafts were of Irish extraction, and Mary Wollstonecraft's mother, Elizabeth Dixon, was Irish. Mary Shelley never visited Ireland, but Shelley had been politically active in Ireland and had just returned from there when he met Mary. She was the authoress of *Frankenstein*.

Russell, George William (AE) 1867–1935
Russell was born in Lurgan, Co. Armagh. In 1878 his family moved to Dublin. He attended the Metropolitan School of Art as a day pupil in 1880 and from 1882–85, evening classes. He was, at the same time, attending Rathmines School. From 1885–87 he studied at the evening classes in the RHA Schools. He worked in Messrs Pimm Bros, Drapers, from 1890–97. In 1890 he was admitted as a probationary member of the esoteric section of the Theosophistical Society. In 1897 he became active in the Co-operative movement. He was a vice-President of the Irish National Theatre Society, 1902–04. In 1913 he supported the Dublin Tramway workers' strike. He drew up the rules of the Irish Academy of Letters in 1932. After the death of his wife, he moved to London in 1933. He was editor of the *Irish Homestead*, 1905–23, and when it was merged with the *Irish Statesman*, he edited it until its last issue in 1930. He visited the United States in 1920 on behalf of his paper, and again in 1934 and 1935. He was first and foremost a poet and writer. He could even be described as an amateur painter, a description that might not have displeased him. His paintings were for the most part visionary and are the visual counterpart of the 'Celtic twilight' in literature, though in later years he confined himself to straight landscapes. As a rule he painted on Sunday mornings and during his month's holiday in Donegal only. He died in Bournemouth.
Lit.: Denson, A.: *George W. Russell (AE): Bibliography*, London, 1961

126 **The Potato Gatherers**
Oil on canvas 27¾ × 31
Lent by the Armagh County Museum.

Sadler, William II c. 1782–1839
About 1802 Sadler was painting views of the neighbourhood of Dublin. He exhibited in Dublin between 1809 and 1821. He also exhibited at the RHA in 1828 and 1833. He is said to have taught James Arthur O'Connor to paint. Besides landscape painting, he specialized in conflagrations and other natural disasters. Strickland quotes among 'the entire of last year's paintings' auctioned by C. Bennett in 1838: 'The Eruption of Mount Vesuvius', 'The Burning of the Royal Exchange', 'The Burning of the Arcade in College Green', and 'The Wreck of the "Killarney".' Sadler also painted a number of pictures of revenue raids, and he made copies from Old Masters. He died in Dublin.

127 **King's Bridge and Kilmainham Gate, Dublin**
Oil on canvas 17½ × 30
Lent by Arthur Guinness & Son
Exh.: 'Irish Houses & Landscapes', 1963, Belfast and Dublin (54)
The Gothic gateway to the right of the bridge, built by Francis Johnston c. 1840, was removed to Kilmainham when Kingsbridge Station was built in 1846. It now forms the main entrance gateway to Kilmainham Hospital. Its removal led to the detection of Johnston's coat of arms hidden by a piece of wood, waiting to be revealed when the wood decayed. But the arms of the Hospital were substituted, and Johnston's aims frustrated. (Craig, M. J.: *Dublin* 1660–1860, London, 1952 p.285).
On the right is Guinness's brewery and the onion-domed windmill recently restored.
In the catalogue to the 'Irish Houses & Landscapes' exhibition, 1963, it is entered as 'attributed to W. Sadler'.

Shee, Sir Martin Archer PRA 1769–1850
Shee was born in Dublin. He was first attracted to drawing by seeing some Dutch tiles in a house in Wicklow. In 1781 he went to the DS schools. He shared a prize for a landscape in 1782 with John Mulvany who waived it in favour of Shee, since he himself had won a prize the previous year. On leaving the DS Schools he set up as portrait painter. In 1786 he was presented with a silver palette by the DS for his drawings from the life. In 1788 on the advice of Gilbert Stuart he left Dublin for London. In that same year he exhibited at the RA. He met with little financial success but made the acquaintance of Edmund Burke and, through him, Sir Joshua Reynolds, who advised him to enter the RA Schools.

Swallowing his pride he did so in 1790. The following year he exhibited again at the RA. In 1798 he was elected ARA and in 1800 RA. In 1830 he was knighted and in the same year elected PRA in succession to Lawrence (the only Irishman to fill this post in the 19th century). Constable said 'We expect much from his self-devotion and his chivalrous sense of honour'. Neither he nor the RA were disappointed; as an administrator Shee was one of the best presidents the RA ever had, and he defended it against attacks with outstanding success. He was also involved in the negotiations which led to the founding of the RHA in 1823. Shee was a poet, playwright and critic. Byron wrote of him:

> And here let Shee and Genius find a place
> Whose pen and pencil yield an equal grace.
> (*English Bards and Scotch Reviewers*).

He died in Brighton, having been in ill health from 1843.

Lit.: Shee, Martin Archer: *Life of Sir Martin Archer Shee*, London, 1860

128 **Edward Cholmeley Dering** 1837
Oil on canvas 48½ × 38¾ (sight). Inscribed: *Edward Cholmeley Dering* 1837
Lent anonymously
The son of Sir Edward Cholmeley Dering, 8th Bt., was born in 1833 and bore his father's Christian names. He would have been four when this picture was painted, if he was the sitter. His grandmother came from Co. Kildare. He served in the army; he died in 1851. The attribution to Shee is based on style (*cf The Artist's Son*, Coll. Royal Academy, London; the treatment of the tree trunks and foliage is similar to Shee's).

Smith, Stephen Catterson PRHA 1806–1872
Catterson Smith was born in Yorkshire, son of a coachmaker. He studied at the RA Schools from 1822 and also in Paris and Rome. He settled for a time in London where he specialized in portrait drawings in chalk. In 1824 he was awarded a silver medal by the SA. His sitters included members of the Royal Family. He exhibited at the RA and BI. He was invited to visit Ireland to paint portraits in 1839 and remained there till his death. living first in Derry and then, after 1845, in Dublin. In 1841 he sent his first picture to the RHA. He was elected ARHA and RHA in 1844, and PRHA on the resignation of George Petrie in 1859. He was President from 1859 to 1866 and again in 1868, but resigned in 1869 in order to stand (unsuccessfully) for the post of Director of the National Gallery. He was a successful, if not inspired, portrait painter and held the post of portrait painter to the Lord Lieutenant for thirty years. He died in Dublin from his exertions in hanging the International Exhibition in Earlsfort Terrace in 1872.

129 **Miss Katherine O'Conor**
Oil on canvas 36 × 28. Signed: *Catterson Smith pinxit*
Lent anonymously

Smith, Stephen Catterson II RHA 1849–1912
Smith was born in Dublin, the eldest son of Catterson Smith PRHA and of Anne Wyse, also an artist. He originally intended to enter the army but abandoned the idea in order to help his father in his studio. He first exhibited with the RHA in 1871. He was elected ARHA in 1876 and RHA in 1879. He was Secretary to the Academy for twenty years. On his father's death in 1872 he inherited his 'practice'. He visited Scotland almost every year and painted the Scottish landscape. When in Edinburgh, in 1905, organizing an exhibition of Watt's pictures for the RHA, he caught a cold which left him a comparative invalid for the rest of his life, but he continued painting until the end. He died in Dublin.

130 **A Young Lady**
Oil on canvas
Lent by Ronald McDonnell

Turner de Lond, William fl. 1767–1827
Little is known about Turner's origins and early training. He exhibited at the RA 1787–1816 and on the assumption that he was between seventeen and twenty-two when he exhibited, this would put his date of birth somewhere between 1765–1770. He was a topographical painter with a gift for assembling large crowds without destroying either their individual identity or the coherence of the composition. He painted scenes in London, Edinburgh, and various towns in Ireland. At one time he was living at Walthamstow on the outskirts of London. In later years he spent much time in Ireland. He also travelled on the Continent. His end is as obscure as his beginnings.

131 **The Chairing of Thomas Spring Rice, Esq., MP** c. 1820
Oil on canvas 60 × 96
Lent by the Limerick Chamber of Commerce
Exh.: Limerick, 1821; Belfast and Dublin, 1963
Lit.: Herbert, R.: 'The Chairing of Thomas Spring Rice', *North Munster Antiquaries Journal* IV 1945
This is almost certainly one of the fourteen paintings exhibited by Turner de Lond in Limerick in 1821, under the title *The Chairing of the Member* (*Limerick Chronicle*). The member was Thomas Spring Rice (1790–1866), who was born in Limerick. He was MP for Limerick from 1820 till 1832. He supported the Whigs. In 1827, under Canning, he was under-secretary for the home department, which dealt with Irish affairs, and he was responsible for introducing many reforms in Irish administration. He opposed Repeal, however, and was one of the chief spokesmen against O'Connell. From 1835 till 1839 he was Chancellor of the Exchequer, under Melbourne, and introduced the the penny-postage scheme which came into effect the following year—he thus has an indirect link with Mulready. In 1839 he became Baron Monteagle of Brandon. For a full elucidation of the picture, see Herbert and the catalogue of the *Irish Houses and Landscape* exhibition, Belfast and Dublin, 1963, p.30.

Yeats, Jack B. RHA 1871–1957
Yeats was born in London, son of John B. Yeats and brother of W. B. Yeats, the poet. He was educated in Sligo while his parents were in London. In 1880 his parents settled in Dublin and he joined them there. He had already begun to draw at this period and a few of these drawings are in the NGI. His family moved to London in 1887 and he attended the South Kensington Art School, the Chiswick Art School and Westminster School of Art. Drawings by him appeared for the first time in *The Vegetarian* (to which he contributed until 1892) and *The Children's Corner* in 1888. In 1891 he illustrated Ernest Rhy's *The Great Cockney Tragedy* and in the same year began to contribute to *Paddock Life* (continuing until 1894). He worked as a poster artist in Manchester (1892–3)—an experience he did not particularly enjoy. He contributed to *Judy* in 1893 and to *The Sketch* and Harry Furniss's *Lika Joko* ('The Submarine Society') in 1894. In 1895 he began to write boys' stories and in that year exhibited at the RHA for the first time. He contributed to *Punch* in 1896 and again from 1910 to 1914. In 1897 he retired to Devonshire. He had his first one-man show in London that year. He returned to live in Ireland about 1919. He edited *A Broadsheet* in 1902–3 and *A Broadside* 1908–15. He exhibited at the famous Armory Show in New York in 1913. In 1916 he was elected ARHA and in 1917 RHA. In 1942 he shared a retrospective exhibition at the National Gallery, London, with William Nicholson. Besides painting, he was the author of a number of somewhat arcane writings. Throughout his life he exhibited frequently in Ireland, England and the United States. He died in Dublin. After his death his work was shown at the Venice Biennale. 'Jack Yeats filled a need that had become immediate in Ireland for the first time in three hundred years, the need of the people to feel that their own life was being expressed in art.' (MacGreevy *op. cit.* p.19).
Note: A Retrospective of Jack B. Yeats's work is being held at the National Gallery of Ireland, Dublin, concurrently with this exhibition, to mark the centenary of his birth.
Lit.: MacGreevy, T.: *Jack B. Yeats: An Appreciation and Interpretation*, Dublin, 1945.

Rosenthal, T. G.: *Jack Yeats* 1871–1957, London, 1966. Curran, C. P.: 'Jack B. Yeats, RHA' *Studies*, 1941. Pyle, Hilary: *Jack B. Yeats*, London, 1970 (the only reliable chronology).

132 **The Gipsy Jockey** 1887
Watercolour 19⅛ × 14. Signed: *Jack B. Yeats*
Lent by Alderman G. V. Goldberg
Prov.: Artists' Sale, Dawson Gallery, Dublin, 1961
Exh.: Dawson Gallery 1961 (1)
One of Jack Yeats's earliest works (if the inscription on the back of the picture is reliable) painted when he was sixteen, on his arrival in London and while still attending art school. It seems incredible that he should produce a picture of this quality at that age. He was all his life a devoted observer of the turf.

133 **Out** 1891
Watercolour and pencil 20 × 26¾. Signed and dated: *Jack B. Yeats* '91
Lent by the Dawson Gallery, Dublin
Exh.: Waddington Galleries, London 1961 (4); Dawson Gallery, 1961 (14).
Prior to 1900, Jack Yeats worked mainly in pen and ink (his 'black and white' period) and in watercolours. In 1891 he began to contribute to the London sporting periodical, *Paddock Life*. This brought him into contact with horse-racing and other forms of sport. Hilary Pyle remarks: 'At Lambeth he watched sparring and fighting, running and fighting, he reviewed the results pictorially. They were personal comments, always with a turn of humour, and showing odd incidents of character or situation, seemingly ridiculously trivial.' (*Op. cit.* p.36). It has not been possible to identify the flyweight wearing the wings in this variation on the theme of David and Goliath or Jack-the-Giant-Killer. In *Sligo* (London, 1930), Yeats says of himself: 'I have, if not the vulgar tongue, at least the vulgar heart. I like the fight'. (Pl. 23)

134 **The Ganger: Relief Work** 1899
Watercolour 14¼ × 10⅜. Signed: *Jack B. Yeats*
Lent by Alderman G. V. Goldberg
Prov.: Sale of Artist's work, Dawson Gallery, Dublin, 1961
Exh.: Dawson Gallery 1961 (17)
Reproduced in *Life in the West of Ireland Drawn and Painted* by Jack B. Yeats, Dublin and London, 1912.

W. B. Yeats (Pl. 23)

Out (133)

Yeats, John Butler RHA 1839–1922

Yeats was born in Tullylish, Co. Down, son of the Rector of the Parish. He was educated at Atholl Academy, Douglas, Isle of Man. He began life as a barrister, working under Isaac Butt, and did not take up painting until 1867, when he was twenty-eight. He studied at Heatherley's Art School, London, where he met Samuel Butler. He attended the RA under Poynter from 1868. He was influenced by Watts, Alfred Stevens and the Pre-Raphaelites. Together with Nettleship, Wilson, Ellis and Potter, he hoped to revive Pre-Raphaelitism. W. B. Yeats says that there was also some French influence; this, however, did not become apparent until the 1890s. In 1880 he returned to Dublin. He was elected ARHA in 1887, but the same year he settled in London. He was a prominent figure in the cultural community, the Bedford Park Settlement, Chiswick. He was elected RHA in 1892. In 1902 he returned to Dublin. He went to the United States in 1907, intending to return, but he never did. He died in New York. In his early years he painted subject pictures, but later he acquired a reputation as a portrait painter. He painted most of the prominent figures in the Irish literary renaissance. He was a great conversationalist, and this, combined with his lack of ambition, may have prevented him from realizing his full potentialities as an artist.

Note: Works by John B. Yeats are on show in the 'Jack B. Yeats and His Family' exhibition in Sligo, concurrent with this exhibition.

Lit.: Bodkin, T.: 'John Butler Yeats RHA' *The Dublin Magazine*, I. 6 Jan., 1924. Yeats, J. B.: *Letters to his Son, W. B. Yeats and others* 1869–1922, London, 1944. With a memoir by Joseph Hone. Yeats, J. B.: *Early Memories some chapters of Autobiography*, Dublin, 1923.

135 **Pippa Passes** 1871

Watercolour 35 × 38. Signed and dated: *J B Y* 1871

Lent by the National Gallery of Ireland (3253)

According to Hilary Pyle (*Jack B. Yeats* p.10) the conception of this picture dates back to the days when Yeats and his companions at the RA School thought of re-establishing Pre-Raphaelitism. They had the approval of Rossetti.

Pippa Passes is a dramatic poem by Browning, which forms part of a series, *Bells and Pomegrantes*, published in 1841. On her annual holiday, Pippa goes singing through the streets, and, all unknown to her, her songs prevent four crimes: a woman is dissuaded from murdering her husband, a husband from putting away his newly acquired wife, a firebrand from assassinating the Emperor and a bishop from killing Pippa—he had appropriated the property of his murdered brother, her father. In later years Yeats lost his enthusiasm for Browning because of his lack of humanity (Pyle p.11). (Pl. 24)

136 **Portrait of Jack B. Yeats** c. 1894

Oil on canvas 24 × 19½

Lent by Victor Waddington

On the back is inscribed: 'This portrait of me, Jack B. Yeats, was painted by my father, John Butler Yeats, some time in the middle nineties, at Bedford Park, London: and given by me, in Dublin, September, 1952, to my friend Victor Waddington.' In a letter to W. B. Yeats, John Butler Yeats said that he never touched a paint-brush between 1890 and 1897. But Jack B. Yeats was too young in 1890 and 1898 is hardly the "middle nineties'. The probable date is 1894, the year of Jack Yeats's marriage. It is an example of Yeats's 'impressionist' style which dates from this period.

137 **Portrait of a Lady** c. 1900

Watercolours 13¾ × 10. Signed and dated: *J. B. Yeats* 190?

Lent anonymously

Prov.: J. D. Spence; bought from Miss R. Black 1952

The last figure in the date is obscure. The sitter has not so far been identified.

John Butler Yeats (Pl. 24)

Pippa Passes (135)

Ambrose, Edward 1814–1890
Ambrose was born in Cork. He studied at the RA from 1845 and in Paris, Rome and Louvain. About 1851 he settled in London, and exhibited at the RA that year, and again in 1864. He also exhibited at the RHA and at Liverpool. He returned to Cork towards the end of his life and died there.

138 **Cupid and Psyche**
Marble 21½ h
Lent by the Crawford Municipal Galleries, Cork
Prov.: Gibson coll., bequeathed 1919
Exh.: Cork Exhibition, 1852 (78)
Maguire records that 'E. Ambrose, Cork, exhibited a charming marble group of Cupid and Psyche, in which was displayed great ability and promise' (p.347).

139 **Spring**
Marble 50 h. Initialled: *E A*
Lent by the Crawford Municipal Galleries, Cork
Prov.: Gibson Coll., bequeathed 1919
Exh.: Cork Exhibition 1852
Inspired by the lines: For the Queen of the Spring, as she passes down the vale.
Left her robe on the trees, and her breath in the gale, etc.
Lit.: Holland, M. J. 'Culture and Customs: A Cork Miscellany' *Art and Artists* p.103

140 **Sir William Lyons, Mayor of Cork**
Marble 27½ h. Signed: *E A*
Lent by the Crawford Municipal Galleries, Cork
Sir William Lyons (1794–1858) was Mayor of Cork from 1848 to 1849. He was a merchant in Cork and was knighted by Queen Victoria on her visit to Cork in 1849.

Carew, John Edward 1785–1868
Carew was born in Tramore, Co. Waterford. He may have been the son of the Carew whose signature, *Carew fecit Waterford*, is on the memorial tablet to Rebecca Briscoe in Waterford Cathedral. He may have studied in Dublin. From 1809 to 1823 he was assistant to Sir Richard Westmacott in London. He first exhibited at the RA in 1812. In 1823 he entered the service of Lord Egremont, one of Turner's patrons, as sculptor and restorer of sculpture brought from Rome. In 1831 he moved to Brighton and opened a studio there. Among his public commissions were: *Henry Grattan* for Westminster Palace; *Sir Richard Whittington*; *Sir Thomas Gresham* and *Sir Henry Middleton* for the Royal Exchange; and 'The Battle of Trafalgar' for the Nelson Column, Trafalgar Square. He maintained his connection with Ireland by sending works to the first exhibition of the RHA in 1826. He exhibited again the following year. In later years he was afflicted with weak sight. He died in London.
Lit.: Finch R. H. C. 'The Life and Work of J. E. Carew' IGS IX Nos. 3, 4, July, December, 1966, pp.84–95.

141 **General Sir Henry Wyndham, KCB, 10th Hussars** 1830
Marble 11½ h.
Lent by the National Trust, Egremont Collection
Prov.: By descent
Exh.: RA 1832; Irish Portraits 1660–1860 (169)
Sir Henry Wyndham (1770–1860) was a natural son of George O'Brien Wyndham, Third Earl of Egremont, for whom Carew worked from 1823–1831. Henry Wyndham fought in the Peninsular War and at Waterloo, where he was wounded. He later became MP for Cockermouth. There is a second bust of Wyndham at Sladeland. (Pl. 25)

James Carew (Pl. 25)

Sir Henry Wyndham (141)

Farrell, Terence RHA 1798–1876
Farrell was born at Creve, Co. Longford. In 1810 he was sent to the DS modelling school, where he was taught by Edward Smyth and John Smyth. He was for seven years a pupil and assistant of Thomas Kirk. He first exhibited with the RHA in 1826. In 1828 he set up on his own. He is noted for his 'miniature busts', but he also made monumental and ecclesiastical sculpture. Strickland seems a bit harsh when he says that 'his work never reached distinction' (I 334). He was elected ARHA in 1851 and RHA in 1859. He died in Dublin.

142 **Bartholomew Lloyd, D.D.** 1836
Marble 8½ h. Inscribed: *T. Farrell, Sculpt* 1836
Lent by John Gilmartin
Exh.: RHA 1836; *Art and Oratory*, NGI 1970 (54)
Lloyd was a Provost of Trinity College (1831–37). He entered Trinity in 1787 and was appointed Fellow in 1796. He held the Chairs of Mathematics (1813–22) and of Natural and Experimental Philosophy (1822–31). He was also several times Regius Professor of Greek. 'To no one man during the present century does the university owe so much' wrote Dr. Stubbs. He was President of the RIA (1835–37) and of the British Association, 1835.

Farrell, Sir Thomas PRHA 1827–1900
Farrell was born in Dublin, the son of Terence Farrell, sculptor. He studied under Panormo in the modelling school of the RDS from 1843. In that year he won prizes both in the School and from the RIAU. He first exhibited at the RHA in 1849. In 1852 he visited Italy in connection with a memorial to Archbishop Murray, erected in 1855 in the Pro-Cathedral, Dublin. He received a number of public commissions including the Wellington Monument, 1860; *William Dargan* in front of the National Gallery, Dublin, 1864; and *Lord Ardilaun* in St. Stephen's Green. He also did many works for the newly built Catholic Churches and Cathedrals. In 1860 he was included as a member of the RHA in the new charter. He was Treasurer of the RHA for some years and in 1893 was elected President. In 1894 he was knighted. He died in Dublin having spent almost his entire life in Ireland.

143 **Sir Richard Griffith, Bart.** 1881
Marble 24 h. Signed: *T. Farrell*
Lent by the Royal Dublin Society
Exh.: RHA 1881
Sir Richard Griffith (1784–1878) was the Chairman of the Building Committee in charge of erecting the National Gallery, Dublin. He was a geologist and engineer. He was regarded as the 'father of Irish geology'; his specimens are in the museum of the RDS. He was born in Dublin and died there. The bust is posthumous.

Foley, John Henry RA RHA 1818–1874
Foley was born in Dublin. Following the example of his elder brother, Edward, he took up sculpture and entered the RDS Schools in 1831. In 1833 he won the principal medal. The following year he went to London. He studied at the RA Schools in 1835. In 1839 he first exhibited at the RA. His early works were mostly mythological, legendary or idealized subjects, but he soon earned a reputation for portrait sculpture. He was commissioned in 1844 to do statues of Hampden and Selden for St. Stephen's Hall, Westminster, and in 1858 he did equestrian statues of Lord Hardinge and Sir James Outram for India, which, says Strickland, 'for their extraordinary vigour, originality, freshness of conception had not been approached before by any English sculptor' (I 358). In 1855 he completed *Egeria* and in 1857 *Caractacus* for the Mansion House, London. In 1860 he was commissioned to contribute the statue of Prince Albert and the group *Asia* to the Albert Memorial. 'By securing this commission, J. H. Foley had established his claim to be considered the leading English sculptor.' (Boase: *English Art* 1800–1807 p309). The Commission for the O'Connell Monument, Dublin, in 1866, raised some protest on the grounds that Foley was a 'London artist'. He completed the statue of *Goldsmith* for Trinity College, Dublin, in 1863 and *Burke* in 1868. He was elected an ARA in 1849 and RA in 1858. In 1861 he was made a member of the RHA. 'Foley was an excellent artist in what may be called the Anglo-Greek tradition before Art became complicated by Modern theories' (J. Power *Art in Ireland* p3). He died in

London of pleurisy contracted while working on *Asia* in cold weather. He was buried in St. Paul's Cathedral. He donated his plaster casts to the Royal Dublin Society. A consignment of them was shipped to Dublin at the expense of the South Kensington Museum, the rest seem to have disappeared.
Lit.: Monkhouse, W. L.: *The Works of J. H. Foley* (1875). Atkinson, Sarah: 'John Henry Foley RA' *Irish Monthly* IX 1881, pp165–78 and 221–35, and in Cherry, R. R.: 'Foley (Irish Sculptor), *Hibernia* I 1882, pp132–3.

144 **Innocence** 1849
Bronze 18 h. Inscribed: *J. H. Foley Sc, London* 1849
Lent by Alderman G. V. Goldberg
Prov.: Bought by present owner 1970
Exh.: RA 1849
Foley made two statues entitled *Innocence*. The first was exhibited at the RA in 1839 and the RHA in 1847; the second was exhibited at the RA in 1848 and the BI in 1852 and illustrated in the *Art Journal* 1851. This is a reduction of the second.

145 **Egeria**
Parian Marble 28 h.
Lent by Jeremy Maas
A small reduction of a statue completed in 1855 which stands in the Egyptian Hall, the Mansion House, London. The original was one of a number of statues commissioned by the Corporation of London 'with a view to encouraging the growth of art in this country'. Originally six sculptors were invited to submit works, 'the subjects to be selected from British poets'. Foley chose Egeria from Canto IV verses CXV *et seq* of Byron's *Childe Harolde's Pilgrimage*, beginning with the lines:

> Egeria! sweet creation of some heart
> Which found no resting place so fair
> As thine ideal breast . . .

Egeria was the spirit of a stream in the grove of Camenae, outside Rome. She is said to have been the wife of King Numa and to have given him wise counsel in founding the State of Rome. On his death she retired to the grove of Diana at Aricia, and wept so copiously that the goddess turned her into a stream or fountain.
Lit.: *The Art Journal* 1857 p92

146 **Caractacus** 1860
Bronze 33 h. Signed and dated: *J H Foley RA London* 1860
Lent by Dr G. W. Doyle
One of several small reductions made at the time. The original statue stands at the entrance to the Egyptian Hall in the Mansion House, London. It was one of the second group of statues commissioned by the Corporation of London. According to Boase, Caractacus, which was completed in 1857, was 'by general contemporary consent the finest piece' but, he adds, 'today this over muscular, moustacheoed figure seems resolutely of its period.' (*op. cit.* p268). Caractacus (or Caratacus—the Latin form of the Celtic Caradoc) was a British Chieftain of the Tribe of Catuvellani. He led a revolt against the Romans from AD 43 to 47 but was defeated in a series of battles and finally captured and taken to Rome by the Emperor Claudius, who spared his life. (Tacitus: *Annales* XII 21, 37; *Historiae* 3, 45).

147 **Edmund Burke** 1865
Bronze 37½ h Inscribed: *J. H. Foley RA Sculp, London* 1865. *Elkington & Co., Founders*
Lent by Alderman G. V. Goldberg
Prov.: Purchased by Capt. Clarke; Sale of Estate of Mrs. Clarke 1970
A reduction of the statue, which stands outside Trinity College, Dublin. The original was erected in 1868. Other versions exist in the Royal Collection and the Vicarage, Clyde Road, Dublin. The original plaster model is in the City of Birmingham Art Gallery.
(Pl. 26)

John Henry Foley (Pl. 26)

Edmund Burke (147)

148 **Oliver Goldsmith** 1865
Bronze 37½ h Inscribed: *J. H. Foley RA Sculp, London* 1865. *Elkington & Co., Founders*
Lent by Alderman G. V. Goldberg
A reduction of the statue which stands outside Trinity College, Dublin. The original was erected in 1863. The design was exhibited in RA, 1861. Other versions exist in the Royal Collection and the Vicarage, Clyde Road, Dublin. There is a plaster model in the City of Birmingham Art Gallery, and an engraving by G. Stodart in *The Art Journal*, 1865.

149 **John Sheepshanks**
Marble 31 h
Lent by the Victoria and Albert Museum
Sheepshanks was a Yorkshire industrialist who amassed a considerable collection of paintings which he bequeathed to the South Kensington (the Victoria and Albert) Museum in 1857. Mulready was among the painters he patronized. (*cf.* Richard Redgrave: *The Sheepshanks Gallery* 1870).

Gahagan (Geoghegan), Lawrence fl 1756–1817
Gahagan was probably the eldest of a family of sculptors. A 'L. Geoghegan' won a prize for sculpture at the DS in 1756. He went to London, where he changed his name to Gahagan. In 1777 he received a premium from the SA for a cast of a figure. In 1798 he exhibited busts of Sir Horatio Nelson and Admiral Sir Thomas Paisley at the RA and continued to exhibit there intermittently till 1817. He exhibited at the BI in 1809. He also worked on the decoration of Castle Howard in 1801. He specialized in portrait busts, particularly small bronzes.

150 **Portrait of a Man** 1807
Marble 20 h. Inscribed: *Gahagan Fecit June 1st MDCCCVII*
Lent by the National Gallery of Ireland (8058)
Prov.: Heim Gallery, London, from whom purchased in 1968 (8058).
The sitter has not so far been identified. Inscribed on the medallion suspended from a kerchief round his neck are the words *The Triumph of Truth.*

Heffernan, James 1788–1847
(Strickland gives 1785 as his date of birth, but Heffernan entered the date as 1788 in the RA register.)
Heffernan was born in Derry, the son of a marble carver. He was apprenticed to Michael Shanahan, the architect, as a draughtsman, and worked in Cork. He was also employed in carving marble. In 1805 he left Cork for London where he worked for a brief time with C. Rossi and then with Chantrey. He enrolled as a student at the RA Schools. After a short visit to Rome, he returned to Chantrey who seems to have exploited his talents, but he also exhibited works of his own at the RA, the BI and SBA. He completed Chantrey's works left unfinished after his death. Though these and other works gained him a reputation, his bad health soon forced him to give up sculpture. 'He wasted the summer of his life to increase the already overgrown reputation of another' (*Library of Fine Arts*). *The Gentleman's Magazine* 1842 went further: 'Heffernan has cut in marble almost every one of Chantrey's busts literally from first to last' (quoted by Gunnis p196). He returned to Cork in 1843, where he died. 'Possessing the highest talents, of great industry and an ardent lover of his art, his advancement in life was marred by diffidence, a want of reliance upon himself, and broken health'. (Strickland I p470).
Lit.: *The Library of Fine Arts*, 1831 (p432). *The Builder*, 1863. *The Gentleman's Magazine*, 1842.

151 **Susannah at the Bath** 1825
Plaster 47½ h Signed: *I. Heffernan*
Lent by the Crawford Municipal Galleries, Cork
Prov.: Given to the Gallery by Mrs. Heffernan

152 **A Girl Caressing a Child** 1832
Plaster 39 h Signed. *I. Heffernan*
Lent by the Crawford Municipal Galleries, Cork
Prov.: Given to the Gallery by Mrs. Heffernan

Hogan, John 1800–1858

Hogan was born in Tallow, Co. Waterford of Cork parents; his father worked for Deane the architect. He was apprenticed first to a lawyer and then, in 1816, to Deane as a carpenter and wood carver. In 1819 he carved a full-sized skeleton 'with extraordinary accuracy'. When his apprenticeship was complete, Deane encouraged him to take up sculpture as his profession. He attended the anatomy lessons of Dr Woodroffe, made a wooden statue of *Minerva* (still in the Crawford Gallery) for a building by Deane, did twenty-seven statues in wood for Bishop Murphy and a bas relief of the *Last Supper* after Leonardo (also in the Crawford Gallery), and copied the (newly arrived) casts from the Vatican Museum. In 1823 William Paulet Casey, amazed by his work, managed to raise money to send Hogan to Rome with the help of Lord De Tabley, the RDS and a few other subscribers. Hogan reached Rome in 1824. He studied at the Schools of St. Luke and worked in the Vatican and Capitol Museums. His ability was recognized by all sculptors working in Rome. Thorwaldsen is quoted as saying: 'My son, you are the best sculptor I leave after me in Rome' (Gibson was there at the time). He visited Ireland in the year of Emancipation, 1829, held an exhibition and was awarded a gold medal by the RDS. He exhibited at the RA in 1833 and 1850. In 1837 he was elected a member of the Virtuosi del Pantheon (founded 1500) to which no other English-speaking artist has belonged. Eventually he got important commissions: the *Father Mathew* statue for Cork, *O'Connell* for Limerick and the group: *O'Connell, Davis* and *Drummond* now in the City Hall, Dublin. He left Rome in 1848 in the face of revolution only to arrive in an Ireland still feeling the effects of the Famine. It has been said that he was underrated by his contemporaries—the choice of Christopher Moore's Statue of Thomas Moore in Dame Street in preference to Hogan's is perhaps the greatest failure of judgement of its time. His fierce Catholicism—his refusal to accept membership of RHA (though he did exhibit there) may have antagonized supporters and patrons. The result is that he never produced a sufficient body of work to exploit his prodigious talents. He died in Dublin, and, in a gesture of arrogance worthy of the man, his tomb in Glasnevin cemetery bears the sole inscription *HOGAN*. Hogan's finest works are his monumental statues which have to be seen *in situ*. We are fortunate, however, in having one in the permanent collection of the Cork Gallery.

Lit.: Petrie, G.: *The Irish Penny Journal*, 1840. Mulvany: *The Citizen*, 1840. Haverty, M.: *The Freeman's Journal*, 1840. Grice, Count Hawke de: 'Walks through Roman Studios.' *The Dublin University Magazine*, 1850. Lady Morgan: *The Athenaeum*, 1858. Atkinson, Sarah: *The Irish Quarterly Review*, 1858 and *Irish Essays. The Dublin Builder*, 1859. Cavanagh: *Waterford Celebrities*. 'Benmore' (John Clarke of Glenarm): *Memorials of John Hogan*, 1927. MacGreevy T.: *The Father Mathew Record*, August, 1943. Curran, C. P.: 'Concerning John Hogan' *Capuchin Annual*, 1946–7.

153 **William Crawford** 1845

Marble 96 h Base 48 × 45 × 41. Signed: *J. Hogan*; on base: monogram

Lent by the Crawford Municipal Galleries, Cork

Prov.: The Savings Bank, Cork; transferred to Crawford Gallery 1957

Inscribed: *Erected February* 20 1844 *during the Mayoralty of William Fegan Esq., etc.*

Hogan executed this statue while in Rome. It was sent to Cork in 1845 packed in tar and arrived looking like an Egyptian mummy. Crawford was a brewer. On the base is a relief of Erin, seated, bearing a shield with the arms and motto of Cork, and poppies. The model was Mrs. Hogan *cf Hibernia Supporting a bust of Lord Cloncurry,*

154 **The Transfiguration** 1878

Marble 33 h. Signed: *J. Hogan*

Lent by Father Ford, PP, Glanmire

Exh.: RHA 1878

This group-statue was completed in 1878 by Hogan's son, John Valentine. It is remarkable among the neo-classical sculpture of the time for the almost Baroque movement of the drapery and the impression of suspension of the figure of Christ.

155 **The Drunken Faun** 1825–29
Plaster 39 h Signed: *J. Hogan*
Lent by the Crawford Municipal Galleries, Cork
Exh.: Royal Irish Art Union, 1829; Cork 1852 (31)
This was one of Hogan's earlier works, done shortly after he arrived in Rome. He brought it with him to Ireland in 1829. It was among the works exhibited by him in the Royal Irish Art Union boardroom in that year. As it was never transferred to marble, it must be regarded as an original work. It is an example of the virtuosity of Hogan while still in his twenties. It was pronounced by Thorwaldsen a miracle of art. Hogan, it is said, made this statue in defiance of a taunt by Gibson that neither he nor any other sculptor could produce an attitude or expression in the human figure not already appropriated. (Pl. 27)

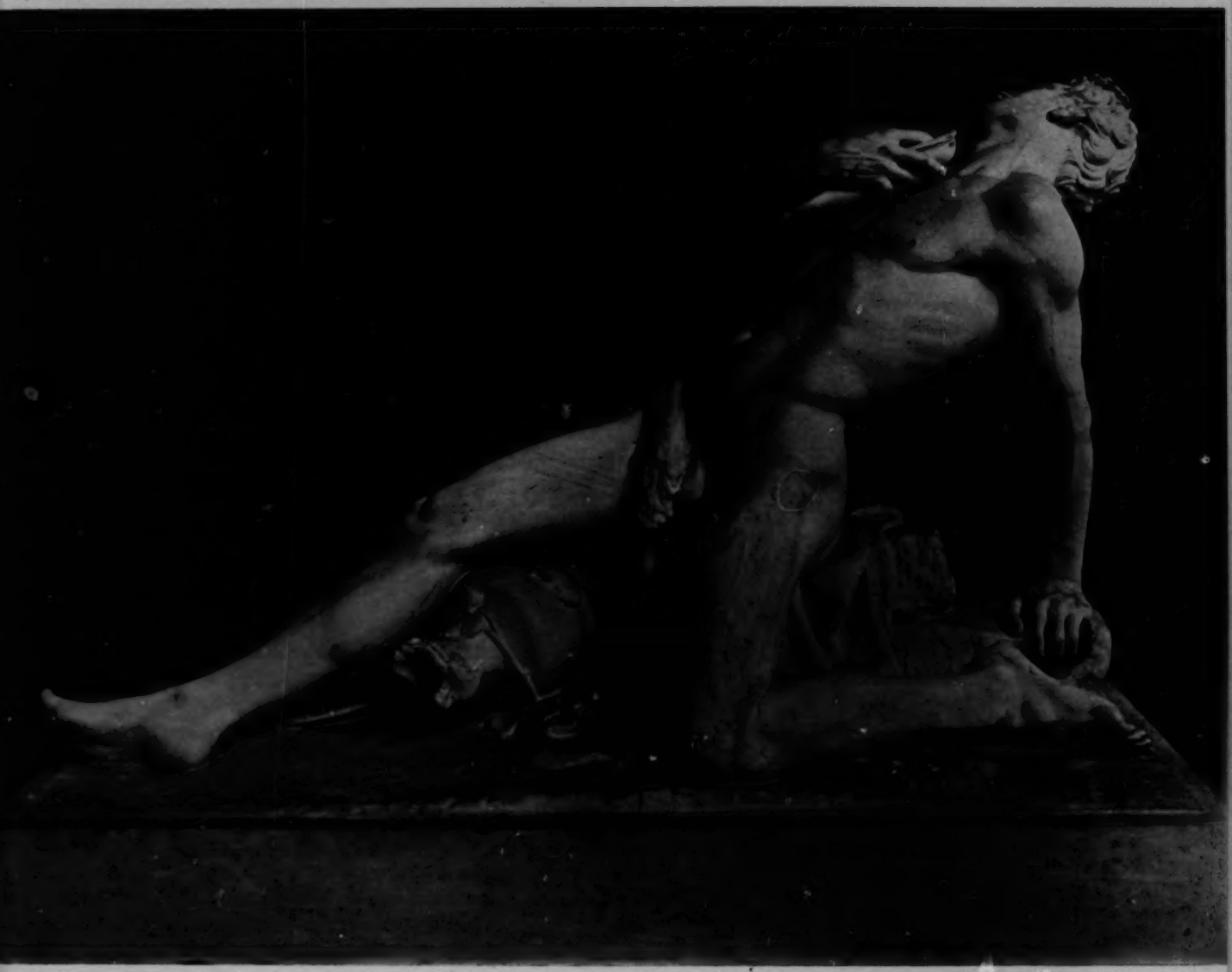
156 **Thomas Moore** c. 1856
Plaster 19 h
Lent by the National Gallery of Ireland
This is one of several models which Hogan made for the Memorial to Thomas (Tom) Moore, the poet and composer. It was rejected—Strickland says it was never seriously considered—in favour of the present statue by Christopher Moore which stands in Westmoreland Street, Dublin. 'While it is impossible to condone or defend the action of those who contemptuously ignored the claim of the only sculptor of eminence then in Ireland, it was perhaps partly brought about by the nature of the man himself. His impatience of ignorance and his intolerance of professional inferiority, his independence, and perhaps too his religion—or rather a certain aggressiveness in asserting it—made him unpopular.' (Strickland; I p493).

157 **Anatomical Study**
Marble 9½ h. Signed: *J Hogan Sculpt*
Lent by the National Gallery of Ireland (8047)
Prov.: Bought from Barry, Dawson Street, Dublin 1951
This piece is unlike anything else by Hogan. Though it is intended to illustrate the muscles at maximum tension, it is surprising that Hogan produced something as macabre as this. It closely resembles an *ecorche* figure attributed to Michelangelo illustrated in Duval and Cuyer, *Histoire de l'anatomie plastique*, 1898, p66

158 **Sculptural Studies:**
(a) **A Hand**
Wood
(b) **A Skull**
Wood
(c) **Fragments of a skeleton** 1819
Wood
Lent by the Crawford Municipal Galleries, Cork
The hand was copied from one of the Papal casts (see introduction). The skeleton, and, perhaps, the skull, were made for Dr. Woodroffe, whose anatomy lectures Hogan attended. Carey came across these studies in 1823 and wrote:
'He (the author) also saw various studies of hands and feet . . . and a female skeleton, the full size, after nature; all cut with delicacy and beauty' (*op. cit.* p292). The various bones are articulated and can all be moved.
Lit.: Carey, W. P. *Memoirs of the Patronage and Progress of the Fine Arts*, London, 1826 Chapter XIII.

John Hogan (Pl. 27)

The Drunken Faun (155)



Hughes, John RHA 1865–1941
Hughes was born in Dublin. He entered the Metropolitan School as a part-time student in 1878. In 1890 he was a student in South Kensington, where he won many prizes. At that time, casts of works by Donatello and Jacopo della Quercia were on show in the museum and he would almost certainly have studied them. In 1892 he was a student at the Académie Julian and at Colorossi's Academy in Paris, and also in Italy. In 1893 he was appointed modelling master at Plymouth. In 1894 he was instructor at the Metropolitan School of Art, Dublin. He first exhibited at the RHA in 1895. He was ARHA in 1895 and RHA in 1900. He exhibited at the RA 1897–8 and 1900. In 1901 he resigned from the Metropolitan School of Art to devote himself entirely to his art. In 1903 he was commissioned to produce a posthumous monument to Queen Victoria (it was completed in 1908). He settled in Paris about this time. He was one of the foundation members of the (Royal) Society of British Sculptors 1905–1915. In 1920 he moved to Florence and remained there till about 1926, when he returned to Paris. He settled in Nice in 1939 and died there. Among his other important works are the altar relief, *The Man of Sorrows* (c. 1901–5) and the *Madonna and Child* (c. 1901–9) at Loughrea Cathedral, and the *Gladstone Monument* (1901–19).
Lit.: Denson, A.: *John Hughes* 1865–1941, Kendal, 1970

159 **Napoli (or The Mandolin Player)** 1900
Bronze 19½ h Signed: *John Hughes, RHA, Dublin*, 1900
Lent by the National Museum of Ireland
Prov.: 7th Viscount Powerscourt; presented by Lord Powerscourt to the National Museum 1902.
Exh.: RHA 1900
Lit.: Denson: *op. cit.* pp409–10
Denson says that the David by Donatello may well have been germinal in Hughes's imagination, issuing as the variation which he called 'Napoli' (p45). The mandolin is now missing. *The Mandolin Player* (the title given by the National Museum) is the same statuette as *Napoli* (RHA 1900).

Kirk, Thomas RHA 1781–1845
Kirk was born in Cork. He studied at the DS Schools. He was first employed by the stone-cutter, Henry Darly (who also employed Edward Smyth) on carvings for chimney pieces. Setting up on his own, his ability was quickly recognized. In 1808 he carved the figure of Nelson for the Nelson Pillar which until recently stood in O'Connell Street, Dublin, and this brought him many other commissions. He was one of the original members of the RHA. He also exhibited at the RA (1825–39) and the BI in 1840. A statue of Sir Sidney Smith (1845) by him stands in the Maritime Museum, Greenwich. He spent most of his life in Ireland and died in Dublin.

160 **Alabaster Head of a Lady**
Alabaster 20½h Signed and dated: *T. Kirk Sculpt 1821*
Lent by the National Gallery of Ireland
Prov.: Purchased from William Dillon 1971

161 **Portrait of Angelica Catolinia** 1824
Marble bust 25h. Signed and dated: *Thos Kirk RHA 1824*
Lent by Mr. and Mrs. Kevin Byrne, Irish Georgian Society, Longfield

Lawlor, John ARHA c 1820–1901
(On entering the RA School in 1845 he gave his age as twenty-three which would make his date of birth 1823.) Lawlor was born in Dublin. He studied in the RDS Schools. In 1843 he had a work bought by the RIAU and in 1844 he exhibited at the RHA. In 1845 he went to London. His talents were quickly recognized. He modelled statues for the new Houses of Parliament and made plaques for the Albert Memorial. He also contributed the group '*Engineering*' to the same edifice. He exhibited at the RA from 1848 to 1879 and continued to exhibit at the RHA. He was elected ARHA in 1861. Prince Albert commissioned his group *The Bathers* (which had been exhibited at the RHA and the Dublin International Exhibition of 1853 and had won a prize at the Great Exhibition of 1851) to be worked in marble and erected at Osborne. H. Weekes said of it that it was 'not surpassed by any in the whole exhibition for the modelling of human flesh' (*Treatise on the Fine*

Arts at the Great Exhibition p97). Lawlor worked in the United States from 1886 to 1888. From time to time he worked in Ireland and made a number of public statues including: *Sarsfield* in Limerick; *Dr. Delaney* outside the North Chapel, Cork; *Daniel O'Connell*, *William Smith O'Brien* and others. He died in London. According to Strickland: 'In his profession he was irregular, working only when he felt inclined or when necessity compelled him: and was thus unable to make much provision for his old age' (II p9).

162 **Portrait of a Young Girl** 1876
Marble 25 h. Signed: *J. Lawlor* 1876
Lent by the National Gallery of Ireland (8083)
Prov.: Heim Sale (8083) 1971.

MacDowell, Patrick RA 1799–1870
MacDowell was born in Belfast. In 1807 he attended a school run by the engraver Gordon. In 1811 he left for England. He was apprenticed to a coach-maker in London in 1813. When the latter went bankrupt, he took to modelling and drawing from casts, encouraged by P. F. Chenu, the sculptor, with whom he lodged. He exhibited at the RA in 1822 and again from 1826–30 when he entered the Academy Schools. At first he confined himself to portrait busts but finally established his reputation by figure and group sculpture. He was elected ARA in 1831, and was able through the good offices of T. W. Beaumont, M.P., to spend some time in Rome. In 1846 he was elected RA. His *Early Sorrow* was in the Great Exhibition of 1851. There followed many important public commissions, which included: *Warren* (1850) and *Pitt* (1857), Westminster Palace; *J. M. W. Turner* (1851), St. Paul's Cathedral; *Cuvier*, *Leibniz* and *Linneaus*, Burlington Gardens; *Leah* (1870), Mansion House, London; *The Earl of Belfast* (1855), Belfast. His last major work was the group *Europe* for the Albert Memorial (1871). He also exhibited at the RHA. Most of his public statues in Ireland, e.g. the Earl of Eglinton in St. Stephen's Green, have been destroyed. He died in London 'The great and distinctive power of this artist is that of investing his surfaces with a profound and touching sentiment, which is always supported by a faultlessly graceful and elegant design'. (*Art Journal* 1850).

163 **The Infant Samuel**
Marble 27¼ h
Lent by Lord Dunleath

164 **A Seated Lady**
Marble 60 h
Lent by Lord Dunleath

Moore, Christopher RHA 1790–1863
Moore was born in Dublin. He began life as a painter. In 1819 he exhibited in Dublin and in 1821, having moved to London, at the BI and RA. He later specialized in scultpure, particularly portrait busts, in which his talent chiefly lay. He frequently visited Dublin and exhibited at the RHA from 1829 till 1861. He was elected ARHA in 1846 and RHA the same day; he resigned in 1853 and was made an Honorary Member in 1854. He made some portraits in wax. His attempts at statuary were unsuccessful; his Thomas Moore (1857) in Westmoreland Street, Dublin, is little short of disastrous. *The Saturday Magazine*, 1862, said of it: 'who can admire the Bank with that object to scare them from the place?' It is a sad reflection on the taste of the time that he beat Hogan for the commission. He died in Dublin.

165 **Robert Holmes, Father of the Irish Bar** 1847
Marble. Signed: *Christopher Moore, London* 1847
Lent by Cyril Humphris, London
Exh.: RA 1848; RHA 1849; Cork Exhibition 1852 (107)
Robert Holmes was born in Dublin of Belfast parents 'on a visit'. He studied at Trinity College, Dublin (1782–87), first medicine and then law. He was called to the Bar in 1795. He married Mary, sister of Robert Emmet. She died of a brain fever on hearing of her brother's execution in 1803. Holmes, whose sympathies were with the United Irishmen, was imprisoned for months. Although his practice was larger than that of any other barrister (he made £100,000 in the course of his

practice) he refused the offices of Crown Prosecutor, King's Counsel and Solicitor General. He retired in 1852 and his bust was placed in the Bar mess-room. He died in London. Maguire comments: 'his (Christopher Moore's) bust of the venerable Robert Holmes, Father of the Irish Bar, is worthy of its original'. (p 346).

O'Connor, Andrew 1874–1941

O'Connor was born in Worcester, Massachusetts. His father, who was of Irish extraction, was a sculptor. At first he worked in his father's studio. In 1894 he came to Europe. He worked with Sargent on bas-reliefs for the Boston Library. He returned to America in 1898 and through Stanford White, the architect, obtained the commission for the Vanderbilt Memorial, the bronze doors of St. Bartholomew's Church, New York. Other commissions followed, including: *Abraham Lincoln*, Springfield, Illinois; and *Lafayette on Horseback*, Baltimore. He won the first prize at the Paris Salon, the only non-Frenchman to do so. He made a number of commemorative statues for Ireland, including those of *Daniel O'Connell* in the National Bank, Dame Street, *Commodore Barry*, and *Lincoln*, in the American Embassy, Phoenix Park, Dublin. He died in Dublin.

Lit.: Desmaroux, Helene: *L'Oeuvre du Sculpteur O'Connor*, Paris, 1927 (short on facts).

166 **Model for the Bronze Doors, St. Bartholomew's, New York** 1898

Bronze 31 × 24½

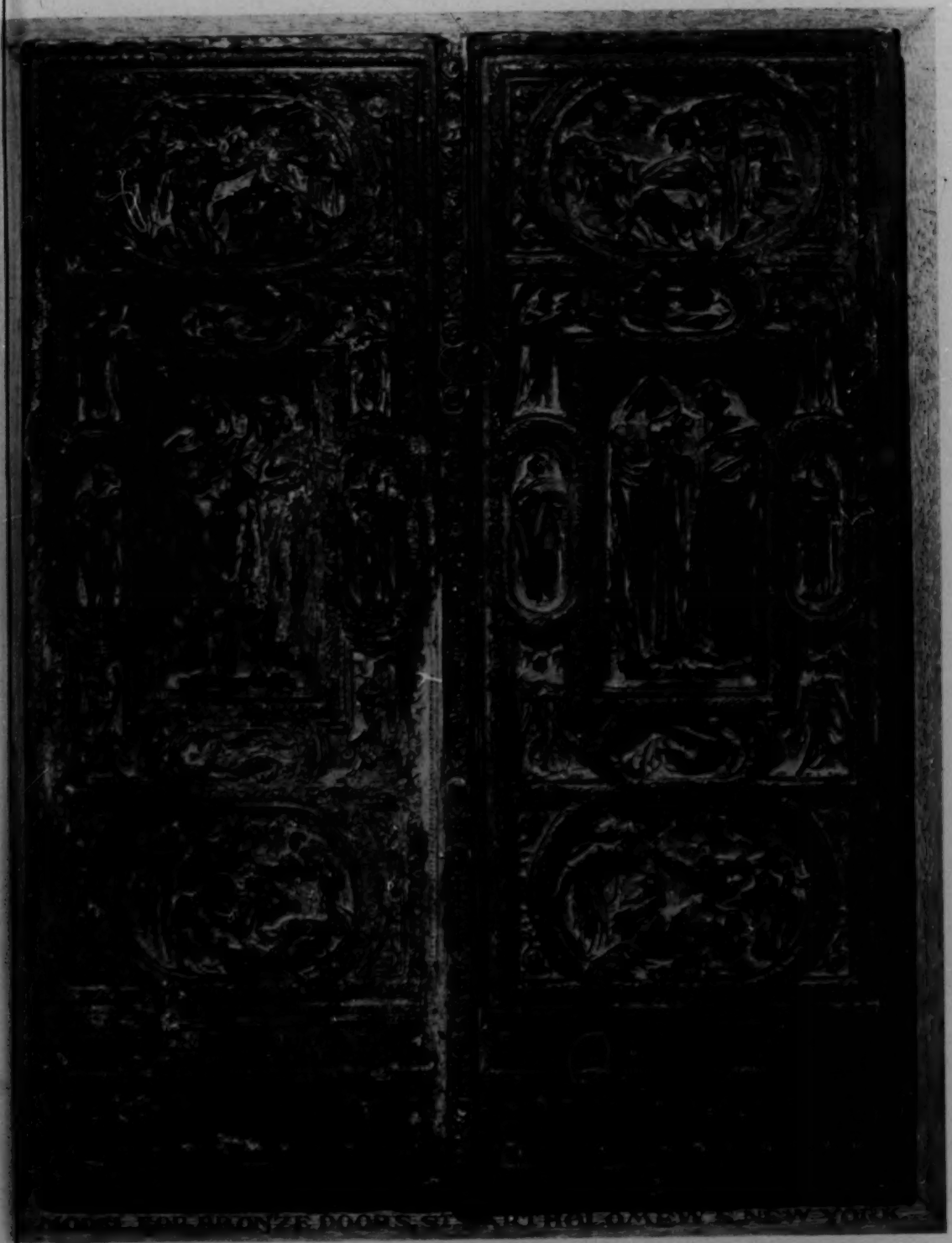
Lent by the Municipal Gallery, Dublin

Prov.: Presented by the Artist

This memorial known as the Vanderbilt Memorial took the form of bronze doors. Inscribed: (left door) *Jesus Nazarenus Rex Indeorum/Mattheus Marcus Lucas Joannes*; (right door) *Petrus Simonus Andreas/Thaddaeus Philippus Lucas*. (A rather selective, and, in one case, repetitive group of Apostles). (Pl.28)

Andrew O'Connor (Pl. 28)

Model for the Bronze Doors, St Bartholomew's, New York (166)



Saint-Gaudens, Augustus 1848–1907

Saint-Gaudens was born in Dublin, son of a French father, a cobbler from Aspet, and an Irish mother. Six months after his birth his parents moved to Boston and New York. He was apprenticed to Louis Avet, a stone cameo-cutter, and from 1864 to 1867 to Jules Le Brethon. He studied at the Cooper Union Institute and, in 1865, the National Academy of Design. In 1868 he went to Paris and studied at the Petite Ecole and the Ecole des Beaux Arts. On the outbreak of the Franco-Prussian War he moved to Rome where he remained until 1875, when he returned to the United States. He was a founder member of the Society of American Artists and one of the International Jury which selected American artists for the Exposition Universelle in Paris in 1878. He was in Paris and Rome from 1877 to 1880, and exhibited at the Salon 1878–1880. In 1881 his *Admiral Farragut Monument* was erected in Madison Square, New York. He was in Paris again from 1897 to 1900, and received the Legion of Honour. He had been active in promoting group activities among artists in the United States; on his return he co-operated with Theodore Roosevelt in schemes for visual education. His major works include *Abraham Lincoln* (1887), Chicago; *General Sherman Memorial* (1893), Central Park, New York (which won the Grand Prix at the Paris Exposition, 1900). His last commission was the Parnell Monument, O'Connell Street, Dublin. John Redmond had been told by the RA that there was no Irishman capable of erecting such a monument. After some Irish Americans had pointed out that Saint-Gaudens was Irish, he gladly accepted this opportunity to honour the country of his birth. He was declared by Cortissoz 'a pioneer of American sculpture'; 'not only our greatest sculptor, but the first to break with the old epoch of insipid ideas and hidebound academic notions of style, giving the art a new lease of life and fixing a new standard'.

Lit.: Cortissoz: *Augustus Saint-Gaudens*, Boston, 1907. Hind, C.: *Augustus Saint-Gaudens*, London 1908. Saint-Gaudens, H. (Ed.): *Reminiscences of Augustus Saint-Gaudens* (2 vols.), New York, 1913. Larkin, O. W.: *Art and Life in America*, New York, 1964. Sadik, M.: *Augustus Saint-Gaudens. The Portrait Reliefs*, Smithsonian Institute, 1969. Snoddy, O.: 'Augustus Saint-Gaudens', *Capuchin Annual*, 1971.

167 **Robert Louis Stevenson Plaque** 1887

Bronze 17¼ d (sight). Inscribed: *To Robert Louis Stevenson, Augustus Saint-Gaudens, MDCCCLXXXVII*

Lent by the Municipal Gallery, Dublin

Stevenson is depicted sitting up in bed, facing left, with a pen (cigarette?) in his right hand and a sheaf of papers in his left. Also on the plaque is inscribed Stevenson's poem which begins 'Youth now flees on feathered foot . . .' (Pl. 29)

168 **World's Columbian Exposition, Chicago** 1892–3

Medal. Bronze 3 d

Lent by the National Museum of Ireland.

ob Allegorical design, incorporating a panel with inscription WORLDS COLUMBIAN EXPOSITION/IN COMMEMORATION OF THE FOUR HUNDREDTH ANNIVERSARY/OF THE LANDING OF COLUMBUS/MDCCCXCII : MDCCCXCIII/ TO CARMELITE CONVENT

Signed C. E. BARBER FECIT

rev The Landing of Columbus. Inscribed, top right, across PLUS ULTRA/CHRISTOPHER/ COLUMBUS/OCT XII/MCCCCXCII.

Signed AUGUSTUS SAINT GAUDENS FECIT

Prov: NMI (546-1908)

Augustus Saint-Gaudens (Pl. 29)

Robert Louis Stevenson (167)

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Producing laboratory: Micromedia Ltd, Kidlington, Oxford, England.

Sheppard, Oliver RHA, RBS 1864–1941
Sheppard was born in Co. Tyrone and brought up in Dublin. He studied at the Metropolitan School of Art and at the RHA. He won a scholarship to the South Kensington School of Art (the Royal College). He also studied at the Académie Julian in Paris and at Colorossi's. On his return to London he studied at the Westminster School of Art. He returned to Dublin in 1887 and was instructor in modelling at the Metropolitan School of Art from 1903. He was also Professor of Sculpture at the RHA. He made the 1798 Memorials in Wexford (1905), and Enniscorthy; the Mangan bust (1909) in St. Stephen's Green; the Tailteann Medal; and the statue of Cuchulain in the GPO, Dublin. He was elected ARHA in 1898 and RHA in 1901. He was also a member of the RBS. He died in Dublin.

169 **Head of a Fisher Girl** c. 1890
Marble 24 h.
Lent by Miss Cathleen Sheppard
Prov.: By descent
This bust was carved while Sheppard was staying at Staithes in Yorkshire.

170 **The Sculptor's Father**
Marble
Lent by Dr. Molly Sheppard
Prov.: By descent
Sheppard called this bust 'My Father'. His father was Simpson Sheppard.

Turnerelli, Peter 1774–1839
Turnerelli was born in Belfast. In 1787 his father, who was the son of an Italian refugee, changed his name from Tognarelli to Turnerelli. He studied for the priesthood for a time in Dublin under Fr. Betagh, S.J. In 1792 the family moved to London where Turnerelli became a pupil of P. F. Chenu and also studied at the RA Schools (where his name was spelt Taguarelli). In 1797, on the recommendation of Lord Heathfield, he taught modelling to members of the Royal Family, and, in 1800, he became Sculptor in-Ordinary. He was offered a knighthood but declined. In 1802 he first exhibited at the RA. He visited Ireland in 1812 and again from 1828 to 1830. It is said that ten thousand plaster copies of his bust of Daniel O'Connell were sold. He was sculptor to the Emperor of Russia and the Kings of France and Portugal. He made monumental sculpture for various churches and other buildings in Great Britain and Ireland. They include those to Robert Burns in Dumfries; Sir John Hope in Westminster Abbey; Lt.-Col. Stewart in Canterbury Cathedral and Dr. Moylan, Bishop of Cork, in Cork. He was the first sculptor to depict his subject in modern rather than classical dress. He is said to have been 'brutally improper' and 'unbecomingly familiar' in his dealings even with his Royal sitters (Edward Bird, quoted in *Farington's Diary* VII p72). He was again offered a knighthood on the accession of George IV and again declined. He died in London. The contents of his gallery were bought after his death by the firm of Manzoni which erased his signature. Thus many of his works are attributed to Chantery, Westmacott and Nollekens.
Lit.: John Gilmartin 'Peter Turnerelli, Sculptor 1774–1839'; IGS Oct.–Dec. 1967 1–19

171 **Henry Grattan** 1813
Marble 24 h
Lent by the Bank of Ireland, Dublin.
Turnerelli made a number of busts of Grattan, one of which is in the NGI and another in private possession. 'Canova who was particularly attracted by it (one of the versions) when he visited Mr. Turnerelli while in London, acknowledged that it was the best modern bust he had seen in England.' (*European Magazine and London Review*, May, 1821 quoted in *Whitley Papers*).
Grattan (1746–1820) had been defeated in his efforts to maintain an independent legislature for Ireland but carried on the struggle undaunted in Westminster. The bust was made towards the end of his life. (Pl.30)

Peter Turnerelli (Pl. 30)

Henry Grattan (171)

Atkinson, Richard Petersen 1856–1882
Son of George Mounsey Wheatley ('Captain') Atkinson. Probably born in Cork. His father visited Norway in 1852—hence, perhaps, the name Peterson. Lived near Cork. A landscape and marine painter. Died aged 26.

172 **Cobh Harbour**
Water colour 13½ × 20
Lent by the Crawford Municipal Galleries, Cork
Inscribed in verso: *R P Atkinson*

Barry, James 1741–1806
See p. 18

Barry, William G.
Born at Carrigtwohill, Co. Cork. Studied at Cork School of Art, and in London and Paris. Emigrated to the United States, where he became a successful portrait painter.

173 **Time Flies** 1887
Oil on canvas 34½ × 48. Signed and dated: *W G Barry* '87
Lent by the Crawford Municipal Galleries, Cork

Brenan (or Brennan) James RHA 1837–1907
Born in Dublin. Studied at the RDS and RHA Schools. Spent some time in London working with Owen Jones and Sir Matt Digby Wyatt decorating the Pompeian and Roman Courts at the Crystal Palace. Returned to Dublin and taught at the RDS Schools. Taught in London, Birmingham, Liverpool, Taunton and Yarmouth, 1855–60. 1860 appointed Head Master at the Cork School of Art; responsible for the Fine Arts section of the Cork Exhibition, 1383. Encouraged the applied arts, especially the lace industry, 1883, in Kinsale; later Co. Cork. ARHA, 1876; RHA, 1878. 1889, appointed Head Master in Dublin. Retired 1904. Died in Dublin.

174 **The Prayer of the Penitent** 1882
Oil on canvas 24 × 17. Signed: monogram, '82
Lent by the Crawford Municipal Galleries, Cork
Exh.: RHA 1863

Brenan, James Butler RHA 1825–1889
See p. 20

Buck, Adam 1759–1833
See p. 21

Buck, Frederick 1771–c. 1840
See p. 100

Casey, William Linnaeus 1835–1870
Studied at Cork School of Design. Watercolourist. 1854 Second Master at Limerick School of Art. Master, St. Martin's Lane, London. Taught drawing to the Royal Family. Died London.

175 **Girl with Dove** c. 1865
Pastel 15 × 21. Signed: monogram
Lent by William Dillon
Possibly one of the members of the British Royal Family.

176 **Study of a Man Seated** 1865
Oil on board 21 × 17. Signed: *W. L. Casey* 1856 and pencilled monogram
Lent by the Crawford Municipal Galleries, Cork

Charde, Hugh C. 1860–1944
Studied at Cork School of Art and at Antwerp. On staff of Cork School of Art. Headmaster of Cork School of Art, 1919–38. Died in Cork.

177 **Farmyard Scene** 1899
Oil on canvas 20 × 24
Lent by the Crawford Municipal Galleries, Cork
On cart: *J. Jago, Ballinacausha.*

Forde, Samuel 1805–1828
Partly self-taught. Copied from the casts in the Cork Gallery and attended Cork Art School with Hogan and Maclise. Scene painter. Died when only twenty-three. Principal works: *The Vision of Tragedy* (a monochrome drawing in V & A) and *The Fall of the Rebel Angels* (Cork). Wilkie said of some of his drawings that he 'would have thought they were made by some of the old masters'.

178 **The Veiled Prophet**
Pencil on paper 19½ × 18
Lent by the Crawford Municipal Galleries, Cork
Exh.: RHA 1830; Cork Exhibition 1852—*cf* Maguire p113–6.

Gilbert, John c. 1840–1914
Born in England. Settled in Cork as landscape and portrait painter. Specialized in illuminated addresses (many of which still exist). Ran an art shop in Patrick St., Cork. Died in Cork.

179 **Youghal** 1879
Watercolour 10 × 9 Signed: *J. Gilbert*, 1879.
Lent by William Dillon

Grogan, Nathaniel c. 1740–1807
See p. 32

Harnett, William 1848–1892
See p. 33

Hartland, Henry Albert 1840–1893
Born Mallow. Educated Christian Brothers' School, Cork. Studied in Cork School of Design. Book illustrator in Cork and scene painter in Cork and Dublin. 1865–68 lived in Liverpool with short periods in Huddersfield, London and Cork. Exhibited: RA, SA and RHA. Member of Liverpool Academy and SPW. Died at Waterloo, Liverpool. Pictures in V & A, Walker Gallery, Liverpool and Reading Museum.

80 **Landscape**
Oil on canvas 14 × 19
Lent by Brian O'Donohoe

Heazle, William 1845–1872
Born in Cork, son of the organist of St. Ann's, Shandon. Studied in Cork School of Design, 1850, and at South Kensington, London. Exhibited RHA 1861. Abandoned painting for medicine 1870. Died in Cork.

181 (a) **The Well-Provided Art Student** 1869

(b) **Domestic Scene** 1869

(c) **The Messenger** 1869

Oil on canvas each 20 × 15. Signed and dated: *W. Heazle* 1869
Lent by James Gorry
These three pictures form a triptych.

Lyster, Richard d. 1863
Born in Cork. Spent five years studying in Italy. Portrait and subject painter. Exhibited at the RHA 1858–62. Died in Cork.

182 **The Baron of Grogswig**
Oil on canvas 44 × 34
Lent by the Crawford Municipal Galleries, Cork
The 'Baron of Grogswig' is a character in Dickens' *Nicholas Nickleby*.

MacDonald (MacDonnell or McDaniel), Daniel 1821–1853
Born in Cork. Noted for pen and ink portraits and caricatures. 1842–44 exhibited at the RHA. Settled in London. Exhibited at BI 1847 and 1849–51. 1852 exhibited at Cork Exhibition. 1853 exhibited RA. Sketches by him are in the British Museum. Died in London.

183 **An Irish Peasant Family discovering the Blight of their Store** 1847
Oil on canvas 41 × 52
Lent anonymously
Exh.: BI 1847.

184 **The Gentlemen playing Bowls**
Oil on canvas 44 × 35½
Lent anonymously.

Maclise, Daniel RHA, RA 1806–1870
See p. 44

Mahoney, James ARHA 1810–1879
Born in Cork. Studied in Rome. Exhibited at the RHA, 1842–46 and 1856–59. ARHA 1856. Settled in London. Exhibited at the RA in 1866–77. Associate of the new SPW 1867. Worked as an illustrator of books and periodicals. Died in London.

185 **The Dublin Exhibition of 1853**
Watercolour 31 × 25¾
Lent by the National Gallery of Ireland (2452).

O'Driscoll, Stephen c. 1825–1895
Worked in Pembroke Street, Cork as lithographer, cartoon portraitist and silhouettist. Did portraits and silhouettes of most prominent Cork citizens (helped by his daughter Mary). His subjects ranged from Queen Victoria to beggarmen. He died in Cork.

186 **Caught this Morning, Sir, at Blarney**
Watercolour 12 × 9¼. Inscribed: *Caught this morning, Sir, at Blarney*
Lent by Seán O'Criadáin.

Roch(e), Sampson Towgood 1759–1847
See p. 103

Sharp, George RHA 1802–1877
Born in Dublin. Studied in Paris under Picot and Couture, and in London. Exhibited at the RHA 1835–66. Elected ARHA in 1842 and RHA in 1860. Translated Dupuis, and attempted to introduce the French system of art education into Ireland. Exhibited his methods in Cork in 1852. Died in Dublin.

187 **Child with Jug and Bowl** 1866
Oil on canvas 22 × 18. Signed and dated: *Geo Sharp* 1866
Lent by the Agnew Sommerville Gallery Ltd., Dublin.

Stopford, Robert Lowe 1813–1898
Born in Dublin. Settled in Cork and practised as teacher of art. Landscape and marine painter. Watercolourist. Exhibited RHA 1858–84. Correspondent for Southern Ireland for *The Illustrated London News*. Died at Monkstown, Co. Cork.

188 **Cobh Harbour**
Oil on canvas
Lent by the Harbour Board, Cork.

189 **Cork Opera House** 1854
Watercolour on paper 17 × 26. Signed: *R. L. Stopford* 1854
Lent by the Crawford Municipal Galleries, Cork

Thaddeus, Henry Jones 1860–1929
Born in Cork. Studied at the Cork School of Design and at the age of about fourteen became Assistant Master. Studied in London at Heatherley's studio and in Paris at the Académie Julian. Worked in Brittany and at Moret-sur-Loing in 1881. Went to Florence in 1882 and later visited Rome, Algiers, Egypt, Corsica, Hamburg and Australia. Painted many eminent people, including the Popes Leo XIII and Pius X, Princess Mary of Teck and the Khedive.
Lit.: Thaddeus, H. J.: *Recollections of a Court Painter*, London, 1912.

190 **Portrait of a Lady** 1887?
Oil on canvas 21 × 14 Signed and dated: 1887 *Thaddeus*
Lent by Peter Munro.

Ambrose, Edward 1814–1890
See p. 79

Barter, Richard c. 1824–1896
Born in Macroom, Co. Cork. Studied at RDS schools. Obtained a prize in 1847 from RIAU while still a student. After short stays in London and Dublin, settled at Blarney. Exhibited at the RHA 1845, 1847 and 1851, and at the RA 1864–74.

Bust of Father Prout 1890
Marble 34 × 27. Signed and dated: *R. Barter Sculpt Cork* 1890
Lent by the Crawford Municipal Galleries, Cork
The bust was made posthumously. Father Prout, Francis Mahony (1805–1866), was Parish Priest of Watergrasshill, Co. Cork. He was a friend of Maclise, who illustrated a collection of his writings compiled by Oliver Yorke under the title *The Reliques of Father Prout*. He was the author of *The Bells of Shandon*.

Heffernan, James 1788-1847
See p. 84

Hogan, John 1800-1858
See p. 85

Kirk, Thomas 1781-1845
See p. 88

Murphy, Michael c. 1865–1938
Born in Bantry, Co. Cork. Studied at the Cork School of Art and later at South Kensington, London. Returned to Cork. Executed several commissions. Emigrated to the United States. Died in California.

Denny Lane 1897
Marble. Signed: *M Murphy* 97
Lent by the Crawford Municipal Galleries, Cork
Denny Lane was a Cork industrialist, writer and poet. He was a friend of Thomas Davis and was involved in the Young Ireland Movement. He was a patron of the arts.

Buck, Adam 1759–1833
See p. 21

Buck, Frederick 1771–c. 1840
Born in Cork, younger brother of Adam Buck. Perhaps the Frederick Buck admitted to the DS schools 1783. Practised as a miniature painter in Cork, mass producing portraits for officers, especially those leaving for the Peninsular War. His pictures are rarely signed, but the red flush in the face and the stubble of beard of his male sitters make them unmistakable.

193 **A Lady**
Watercolour on ivory (oval) 2 × 1¾
Lent by Hibernian Antiques, Dublin

194 **The Rev. A Saunders** (1771–1839)
Watercolour on ivory (oval) 2¼ × 2
Lent by Hibernian Antiques, Dublin

195 **Mrs. Gibson**
Ivory (oval) 3¼ × 2¼
Lent by the Crawford Municipal Galleries, Cork
Prov.: Gibson bequest. (1919)

Comerford, John c. 1770–1832
See p. 24

Hone, Horace ARA 1754–1835
Born in London, son of Nathaniel Hone I (1718–84). Studied miniature painting and enamels under his father. Exhibited RA, 1772. [illegible] moved to Dublin, at the invitation of the wife of the Viceroy, Countess Temple. 1792 miniature painter to the Prince of Wales. Returned to London, 1802. Died in London.

196 **Charles Manners, K.G., 4th Duke of Rutland** 1805
Enamel (oval) 3¼ × 3
Lent by the National Gallery of Ireland (2657)
The inscription on the back, states that this picture was painted by H. Hone in London in 1805, taken from a watercolour by the same artist. It also states that it was the last portrait the Duke sat for. The Duke of Rutland was Lord Lieutenant of Ireland in 1784. He toured Ireland in the last years of his life.

197 **Joseph Hone** 1807
Watercolour (oval) 2¾ × 2½. Signed in monogram and dated: 1807
Lent by the National Gallery of Ireland (7319)
Joseph Hone was the artist's uncle but was not himself an artist.

Pope, Alexander 1763–1835
Pope was born in Cork. He entered the DS Schools in 1776, and was also a pupil of H. D. Hamilton. He exhibited at the SA in 1777. In 1781 he returned to Cork and worked as a miniaturist. In the 1780s he went to London and started a career as an actor. He acted at Covent Garden, Drury Lane and the Haymarket; he also acted in Dublin. During this time he continued to paint. He exhibited at the RA from 1785 till 1821. He died in London.

197a **Nicholas Westby** 1813
Oil on board 5½ × 4¾. Signed and dated: *Alex Pope* 1813
Lent by John Westby

Robertson, Charles c. 1760–1821
Robertson was born in Dublin, son of a jeweller and younger brother of Walter Robertson, miniaturist. He exhibited with the SA in 1768–9. He specialized in miniatures and also 'Designs in Hair'. He was in London 1785–92 and exhibited at the RA in 1790. He exhibited in Dublin 1800–02 and 1811–21. He revisited London in 1806 and again exhibited at the RA. He was Secretary and, in 1814, Vice-President of the HSA. He was a member of the Committee of Artists who sought a charter of incorporation but died before the foundation of the RHA. He died in Dublin.

Charles Robertson (Pl. 32)

Viscount Lismore (198)

John Comerford (Pl. 31)

Robert Emmet (21)

198 **Viscount Lismore** 1815
Watercolour
Lent by Ronald McDonnell
Exh.: HSA 1815. Pl. 32

Roch(e), Sampson Towgood 1759–1847
Roche was born in Youghal. He was deaf and dumb. He was sent to Dublin and taught himself to paint by copying other artists. In 1784 he was already painting miniatures. He spent most of his early life in Dublin, with occasional visits to Cork and London. In 1792 he settled in Bath. He painted members of the Royal Family. In 1817 he exhibited at the RA. He is said to have been offered a knighthood which he declined. On his retirement, about 1822, he returned to Ireland and died in Co. Waterford. 'Roch's miniatures are among the best produced by Irish Artists' (Strickland II p294).

199 **Portrait of a Lady** 1807
Watercolour (oval) $3\frac{1}{2} \times 2\frac{1}{4}$. Signed and dated:
S. T. Roch 1807
Lent anonymously

199a **Mary Magdalene** 1805
Enamel (oval) $4\frac{1}{4} \times 3\frac{1}{2}$
Inscribed: *M. Magdalene M.S. (sic) Roch* 1805
Lent anonymously

199b **Irish Bard** 1807
Enamel (oval) $4\frac{1}{4} \times 3\frac{1}{2}$
Inscribed: *M. S. (sic) Roch* 1807
Lent anonymously

200 **Charlotte Botte** 1811
Watercolour (oval) $3\frac{1}{2} \times 2\frac{1}{4}$. Signed and dated:
S. T. Roch 1811
Lent anonymously

All the medals in the exhibition have been lent by the National Museum of Ireland.

Geoghegan (Gahagan), Sebastian 1800–1835
A younger brother of Lawrence Gahagan. Born in Dublin. Settled in London. Worked as assistant to Nollekens. Probably responsible for the statue of William Pitt in the Senate House, Cambridge, for which Nollekens was paid £3,150. 1802–1835 exhibited at RA. Busts by him are in Westminster Abbey and St. Paul's Cathedral.

201 **The Death of Daniel O'Connell** 1847
White metal
1.9
Ob.: Bust of O'Connell looking to right
Around above, O'Connell
Rev.: Within crossed sprays of shamrock, across, BORN / 6 AUGUST 1775 / CALLED TO THE BAR / 19 MAY 1798 / ELECTED FOR CLARE 1828 / CATHOLIC EMANCIPATION 1829 / IMPRISONED / 30 MAY 1844 / SENTENCE REVERSED / 4 SEPTEMBER 1844 / DIED AT GENOA / 15 MAY 1847
Around below, outside the sprays, PUBLISHED BY S GEOGHEGAN. 7 PALGRAVE PLACE TEMPLE BAR
Prov.: Lincoln; NMI (79–1908)
The medal was designed by Geoghegan and struck, with inscription on reverse added, in 1847.

Mossop, William Stephen RHA 1788–1827
Son of William Mossop. Born in Dublin. 1802 entered DS schools. Studied privately under Francis West. 1805 set up as medallist and seal engraver (on the death of his father). Exhibited medals, wax models and cameos, and one miniature 1810–21. 1820, project for forty medals of distinguished Irishmen. Grattan struck; Charlemont, Sheridan, Swift and Ussher designed. Project abandoned, but Grattan copied for Tom Moore by Andre Galle (1761–1844) of Paris and fifty impressions taken. 1823 foundation member and first Secretary of the RHA. Exhibited at RHA 1826. Died in Dublin.

202 **The Farming Society of Ireland, Prize Medal** c. 1810
Bronze
1.3
Ob.: Plough. Around above, FARMING SOCIETY, and across below, OF IRELAND/ INSTITUTED / MDCCC
Rev.: Tied sprays, composed of ears of corn
Prov.: NMI (384–1914).

203 **Sir Charles Giesecke** 1817
Bronze
1.7
Ob.: Head of Giesecke looking to right. Around above, C. L. GIESECKE·EQV·AURAT·MIN· PROF·S·HON·S·D·A·HIB·R·S· &c. Signed under truncation of shoulder MOSSOP·F
Rev.: Polar landscape with bear. Around above, HYEMES·VII·SUB·ARCTO·TOLERAVIT· INGENTI·NATURAE·PERCULSUS·AMORE
Prov.: NMI (279–1890)
Sir Charles Giesecke was Professor of Mineralogy in the DS.

Mossop, William 1751–1805
Born in Dublin, surname Browne. Name changed to Mossop on the remarriage of his mother to William Mossop, to enable him to enter the Blue-coat School, Dublin, 1762. 1765 apprenticed to James Stone, seal cutter. 1774 set up in business on his own. 1775 attended the DS drawing school. 1777 advertised himself as a 'Die-sinker, Seal and Letter Cutter'. 1782 first recorded medal by him. In 1793 designed the 'Camac' halfpenny. Died in Dublin. 'Mossop may be considered the founder of medallic art in this country' (Strickland II p132).

204 **Royal Irish Academy Cunningham Prize Medal** c. 1800
Silver
2.1
Ob.: Bust of Lord Charlemont looking to left. Signed under shoulder, MOSSOP. Around above, JACOBUS·COMES·DE·CHARLEMONT·PRAES
Rev.: Allegorical figure, holding a shield with a

crowned harp, and surrounded by emblems of the Arts. Around above, VETERES REVOCAVIT ARTES. Below, ACAD·REG·HIB·INST/ JAN·28/ MDCCLXXXVI. Signed MOSSOP·F.
Prov.: NMI (460–1912)
James Caulfeild, first Earl of Charlemont (1728–1799), was the first President of the Royal Irish Academy.

Mulrenin, Bernard RHA 1803–1868 and **Brown, George** c. 1786–1837
Mulrenin was born in Sligo. 1825 settled in Dublin. 1826–66 exhibited at RHA. ARHA 1837, RHA 1860. 1839–40 exhibited portraits on marble, painted on photographic impressions. 1848 miniature painter to the Lord Lieutenant, the Earl of Clarendon. Died in Dublin.
'Brown was seal engraver to many Lords-Lieutenant and exhibited seals and engraved gems at Dublin exhibitions from 1813 to 1821 and at the RHA in 1826 and 1827. According to Strickland he died in 1827, but this may be an error for 1837, the date recorded on the medal.' (Crookshank and Glin p99).

205 **Sir Constantine Henry Phipps, Second Earl of Mulgrave** 1837
Bronze
2
Ob.: Head of Phipps looking to left. Around above, PACIFICATOR HIBERNIAE. Around below, MDCCCXXXVII. Signed under neck: MULRENIN DEL. / G. BROWN SCUT
Rev.: Between crossed laurel sprays and under a coronet, across, THE TRIBUTE / OF A GRATEFUL PEOPLE / TO / CONSTANTINE HENRY / EARL OF MULGRAVE / LORD LIEUT. GENL. & GENL. / GOVR. OF IRELAND / 1837
Prov.: Archer, NMI (590–1912)
Phipps was Lord Lieutenant of Ireland 1835–39. He was friendly with Daniel O'Connell; this led to opposition from the extreme Protestants. (Crookshank and Glin, *loc. cit.*).

Parkes, Isaac c. 1791–1870
Born in Birmingham. Settled in Dublin, 1807. Apprenticed to his brother, William, a manufacturer of metal buttons. Set up as a military ornament maker, die-sinker and medallist. His medal commemorating the death of the Duke of York is considered his finest. Besides commemorative medals, he produced medals for schools and societies, including numerous for temperance societies. Died in Dublin.

206 **Sir Edward Stanley**
Bronze
1.7
Ob.: Head of Stanley looking to left. Around above, SIR EDWARD STANLEY. M.R.D.S. Signed under truncation of shoulder; I. PARKES.F.
Rev.: Across, CHAIRMAN / OF THE / COMMITTEE OF IRISH MANUFACTURE / FIRST & ZEALOUS PROMOTER / OF THE / EXHIBITIONS / ROYAL DUBLIN SOCIETY / 1st EXHIBITION 1833 / 1844
Prov.: NMI (480–1912)
Struck for the RDS in commemoration of his work in promoting its exhibitions, 1833–44.

207 **Dungannon Farming Society** c. 1840
Silver
2
Ob.: Landscape with cattle and farming implements. Signed: I PARKES DUBLIN
Rev.: Around border, DUNGANNON FARMING SOCIETY INST–1844, enclosing inscription TO JAS. C. JACKSON ESQ. FOR BEST COW. SHOW 17th SEPT 1845, with below a plough, two sheaves of corn and the legend GOD SPEED THE PLOUGH
Prov.: NMI (552–1908).

Saint-Gaudens, Augustus 1848–1907
See p. 92

Woodhouse, John ARHA 1835–1892
Born in Dublin. 1851 entered the RDS schools. 1853 cut his first steel die. 1860 entered the RHA schools. Exhibited at RHA medals, seals and models in wax 1860–83. Worked at first with his father, William. He retained his father's name on his medals after his father's retirement in 1847 (see William Woodhouse). 1863 ARHA. Died in Dublin.

208 **The Cork Exhibition, 1852**
Bronze
1.7
Ob.: Two classical female figures in a landscape against a sunrise. Around above, THE DARKEST HOUR IS THAT BEFORE THE DAWN. Signed: W. WOODHOUSE FECIT / DUBLIN
Rev.: Facade of Exhibition buildings. Around above, NATIONAL EXHIBITION CORK. Below, OPENED 10th JUNE 1852. Signed: W. W. F.
Prov.: RIA 122 (NMI).

209 **The Cork Exhibition, 1852**
Bronze
1.6
Ob.: Two classical female figures in a landscape against a sunrise. Around above, THE DARKEST HOUR IS THAT BEFORE THE DAWN. Signed: W. WOODHOUSE FECIT / DUBLIN
Rev.: Interior, Fine Arts Hall, Cork Exhibition. Below, FINE ARTS HALL / OPENED JUNE 10th / SIR T DEANE & J BENSON ARCHTS.
Prov.: NMI (318–1911).

210 **The Dublin Great Industrial Exhibition and William Dargan, 1853**
White metal
1.7
Ob.: Head of Dargan looking to right. In vertical position behind the head, DARGAN. Signed on truncation of neck W.W.F.
Rev.: View of Exhibition buildings. Around above, GREAT INDUSTRIAL EXHIBITION, and parallel with preceding line, IN CONNEXION WITH THE ROYAL DUBLIN SOCIETY. Below, ERECTED AT THE SOLE EXPENSE / OF WILLIAM DARGAN / OPENED THE 12th MAY 1853 / SIR J. BENSON ARCHT / W. WOODHOUSE F
Prov.: The Duke of Leinster, NMI (215–1890)
William Dargan (1799–1867), who worked under Thomas Telford in the construction of the Holyhead Road, was the most important railway contractor in Ireland in his time. He advanced the capital for the Dublin Exhibition of 1853, and ultimately sustained a loss of about £20,000.

211 **The Catholic University Literary, Historical and Aesthetical Society** 1854
Silver
1.8
Ob.: Irish High Cross. Around above, SEDES SAPIENTIAE. Signed, under base of cross, W. WOODHOUSE.F.
Rev.: Within tied sprays of shamrock, across, CHARLES DAWSON / FOR / ORATORY / 1866–67. Around above, CATHOLIC UNIVERSITY LITERARY, HISTORICAL AND AESTHETICAL SOCIETY
Prov.: NMI (45–1926)
The Catholic University was founded by Cardinal Newman in 1854. In 1879 it was supplanted by (but was not dissolved) an examining body, the Royal University, which remained in existence until 1908, when the National University of Ireland was established.

212 **St. Stanislaus College, Tullamore** 1878
White metal
2.5
Ob.: Arms, crest, motto and support of the Earl of Portarlington. Around above, HENRICUS COMES DE PORTARLINGTON
Rev.: View of St. Stanislaus College. Around above, IN COLLEGIO TULLIOLANO SOC. JES. / SCIENTIARUM FAUTOR / D.D.D.
Prov.: NMI (48–1929).
St. Stanislaus College was a Jesuit school, founded in 1819. It was amalgamated with Clongowes Wood College in 1870. The building, still in the possession of the Jesuits, is now a house of retreats.

213 **Irish National Exhibition, 1882** 1882
Silver
1.6
Ob.: Allegorical scene illustrating industrial revival. Around above, RESURGAM. Below, IRISH / MANUFACTURE. Signed: *J. W.*
Rev.: The buildings of the Exhibition. Below, IRISH NATIONAL / EXHIBITION / 1882
Prov.: NMI (313–1911).

Woodhouse, William 1805–1878
Born in Dublin. Apprenticed to Mr. Halliday, Birmingham. Prize for a medal of Byron at SA. Boxer and jockey. Set up as a medallist and seal engraver in Dublin. Exhibited seals at the RHA 1829, 1835, 1840 and 1842. Awarded prizes by the RIAU 1842–44. Worked for RDS, the Universities and various societies. Retired in 1847. 'For some time his name continued to appear on his son's earlier works, so that his signature is found upon medals done after he had ceased work.' (Strickland II p560). Died at Woodville, Co. Wicklow.

214 **Father Theobald Mathew** 1838
Bronze
1.7
Ob.: Bust of Fathew Mathew. looking to left. Around above. THE VERY REVD THEOBALD MATHEW. Signed, on truncation of shoulder, W. WOODHOUSE / DUBLIN
Rev.: Within tied foliate sprays of laurel and shamrock, and under a rayed cross, across, A MINISTER / OF / THE HOLIES AND / OF THE / TRUE TABERNACLE / WHICH THE / LORD HATH PITCHED / AND / NOT MAN / HEB VIII.2. Around above, THE GREAT APOSTLE OF TEMPERANCE. Around below, FOUNDED HIS SOCIETY THE 10th OF APL 1838. Signed under knot, W.W.
Prov.: RIA 118 (NMI)
Father Mathew (1790–1856) launched his temperance campaign in 1838; this medal commemorates that event.

215 **Inlaid Cupboard**
c. 1800
Mahogany. Shell motif inlaid with satinwood.
Lent by Mrs Ray Greene

216 **Ceremonial Armchair**
By Arthur Jones, Dublin c. 1850
Elaborately carved yewwood, the back with a tower, a harp within a shield, oak leaves and acorns and two crowned bearded heads. The arms terminate in wolf-hound heads and the chair has lion paw feet.
Lent by the National Museum of Ireland
(The firm of Arthur Jones were designing and manufacturing at Nos. 134 & 5 St. Stephen's Green from c. 1824 to 1860. Their furniture was exhibited at the Dublin Exhibitions of 1851 and 1853. The subjects of the motifs were intended to illustrate ancient Irish history).

217 **Table**
By Arthur Jones, Dublin c. 1850
This table was exhibited at the Great Exhibition, London 1851.
Lent anonymously

218 **Pair of inlaid chairs**
Cork design c. 1810
Lent by Miss Rosborough

219 **Gilt Chair**
c. 1860
Carved with shamrocks along top of back rail.
Contemporary tapestry
Lent by His Grace the Duke of Devonshire

220 **Cellarette**
c. 1810
With Irish cutglass spirit decanters of early 19th century
Lent by Knollys Stokes

221 **Inlaid Round Table**
c. 1870
Killarney wood. Irish marquetry table made by Kerry craftsmen. Union symbols are a feature of the design
Lent by Mrs Alan Carson

222 **Pair of Wine Coolers**
c. 1820
Mahogany
Lent by Carton House
Prov.: Ex Doneraile Court, Co. Cork, Collection

223 **Sugar Bowl**
By Carden Terry and Jane Williams, Cork c. 1810
Hallmarked beneath with makers mark "CT IW" and the word "Sterling"
Lent by The National Museum of Ireland

224 **Salad Fork**
By John Toleken, Cork, c. 1810
Made from a serving spoon with a fiddle pattern handle. The words "Toleken" and "Sterling" stamped on the back.
Lent by the National Museum of Ireland

225 **Chief Baron Pallas Monstrance**
Lent by Clongowes Wood College.

226 **Tea Kettle, Stand and Burner**
By James Fray, Dublin c. 1818
Lent by Temple Newson House, Leeds

227 **Sugar Caster**
By Edmund Johnson, Dublin 1898
Hiberno-Romanesque design. Monogram EJ
Lent by Seán O'Criadáin

228 **Yachting Cup**
By E. Crofton, Dublin 1830
Lent by Knollys Stokes.

229 **Yachting Trophy**
Dublin 1828
Hallmarked Samuel Beere, Dublin 1828
Lent by the Georgian Shop, Dublin

230 **Ceremonial Trowel**
By R. Smith, Dublin 1843
Bog oak handle
Lent by Knollys Stokes

231 **Ceremonial Trowel**
Shamrock decoration, Ivory handle. Made by Richard Sawyer
Lent anonymously

232 **Fish Vase**
Belleek, Co. Fermanagh, c. 1870
11½ high, BELLEEK stencilled in black
Lent by the National Museum of Ireland

233 **High Comporte**
Belleek, Co. Fermanagh c. 1870
6¾ high. Inscribed MOVEO ET PROPICIOR, with crest of Knox Ireland. BELLEEK stencilled in green.
Lent by the National Museum of Ireland

234 **Dejeuner Tray**
Belleek, Co. Fermanagh c. 1878
13¾ sq. BELLEEK impressed and stencilled in black. British Registration Mark for 1878
Lent by the National Museum of Ireland

235 **Kettle Stand**
Belleek, Co. Fermanagh c. 1872
In the form of a dragon. 8 h. BELLEEK stencilled in black. British Trade Registration Mark for 1872
Lent by the National Museum of Ireland

236 **Twig Basket**
Belleek, Co. Fermanagh c. 1880
7½ h. First mark impressed on applied stap, BELLEEK CO. FERMANAGH No. 8
Lent by the National Museum of Ireland
Twig work is said to have been introduced to Belleek by William Henshall of Stoke-on-Trent in 1865.

237 **Tulip Vase**
Belleek, Co. Fermanagh c. 1890
12½ high, BELLEEK second mark, ribbon below inscribed CO. FERMANAGH
Lent by the National Museum of Ireland

238 **Shamrock Flower-Pot**
Belleek, Co. Fermanagh c. 1900
In imitation of an Irish Bronze Age cauldron. 6¾ h. Second mark and BELLEEK, inscribed ribbon below CO. FERMANAGH
Lent by the National Museum of Ireland

239 **Tazza**
Belleek, Co. Fermanagh
First period mark 15 h.
Lent by His Grace the Duke of Devonshire

240 **Tazza**
Belleek, Co. Fermanagh
First Mark, multicoloured 15 h.
Lent by John A. Wood

241 **Teapot**
Belleek, Co. Fermanagh
First mark, sea urchin shell, coral handle, base and spout 7 h.
Lent by John A. Wood

242 **Stags Head Candlestick**
Belleek, Co. Fermanagh
First Mark 15 h.
Lent anonymously

243 **Vase** c. 1869
Belleek, Co. Fermanagh
First Mark 10½ h.
Lent by Mrs Boyton

144 **Crochet Bolero**
Youghal, Co. Cork, c. 1800
Lent by the National Museum of Ireland

145 **White-Embroidered Collar,**
c. 1880
Lent by the National Museum of Ireland

146 **Needlepoint Lace Doiley**
Youghal, Co. Cork, c. 1890
Lent by the National Museum of Ireland

147 **Tambour and Run Lace**
Crawford School of Art, c. 1890
Lent by the National Museum of Ireland

148 **Alb**
Lent anonymously

149 **Limerick Lace Shawl**
Lent by Mrs L. Alexander

150 **Carrickmacross Flounce**
Lent by Mrs L. Alexander

251 **Violin**
By William J. Bennett, Cork 1878
Inscribed by hand: *Wm J. Bennett, maker, Cork,* 1878
and *Invented* 1873
Lent by the National Museum of Ireland (145–1910)

252 **Panels**
(a) By Milligan, Dublin, c. 1890
Walnut
Lent by the National Museum of Ireland (648–1894)

(b) By A. J. Fowler, Dublin, c. 1890
Mahogany and Boxwood
Lent by the National Museum of Ireland (95–1897)

Irish 19th-century glass

The art of glass making was known in Ancient Ireland but it was not until the middle of the eighteenth century that the manufacture of glass and glass vessels reached a remarkably high standard.

Factories were established in many centres but principally in Dublin, Belfast, Waterford and Cork. The Waterford glass achieved the greatest renown and developed a thriving export trade. Towards the end of eighteenth century a penal Act of Parliament virtually crushed the industry. Nevertheless Cork glass was prominent in the first quarter of the following century.

The glass on view in this exhibition is mostly Waterford with some Cork pieces borrowed from private collections.

Photography was both an invention and a phenomenon of the Victorian age.

The French Government acquired the *Daguerreotype*, the first practicable method of photography, and it was revealed to the world at a joint meeting of the Académies des Sciences et des Beaux-Arts at the Institute de France on August 19th 1839. The reaction was one of shock. A leading French academician cried: 'From to-day, painting is dead!' The subsequent history of 19th century art proved how wrong he was, but the new invention did come to free painters from such routine chores as family portraits. Indeed it was in portraiture that photography achieved its first great success and gave indication of its future development. Hitherto the privilege of the rich, portraiture now became the right of all.

By 1861 Dublin had ten photographic portrait studios and the portraits cost as little as one shilling. Photography began as a business; soon it became an industry. A large photographic studio might employ fifty people, most of them colouring portraits to compensate for the unflattering truth of the physiognomy which the camera had recorded and revealed.

The commercialisation of all aspects of photography in addition to portraiture advanced rapidly after the invention of the wet collodion process in the 1850s. Travellers now recorded the four corners of the known world with an accuracy which challenged and changed the public's idea of foreign countries and also replaced the romantic views of engravings. As faster exposures became possible, few European cities lacked enthusiasts to record their environment. From the 1850s to the 1870s stereoscopic photographs were the craze. They were taken on a glass plate with a camera which recorded two adjacent views simultaneously so that the print could be viewed, usually on a hand-viewer, to give a realistic three-dimensional effect.

Reportage by photography began. In his photographs of the American Civil War, Mathew Brady exploded the myth of the glorious death on the battlefield and made the claim: 'The camera is the eye of history.' And that is what it had become. The camera had taken over from painting as the visual means of communication. The 19th century had an awareness of photography as our age has of television and an industry developed to cater for the public demand. The world was curious to see itself and to educate itself. Photography was a business for professionals only whose wares were produced and sold in many forms. These appeared as magic lantern slides — the major form of home entertainment for over half a century; as picture postcards; as photographic albums of foreign lands; as elaborately framed and coloured views of famous scenic spots; as records of great and historic occasions. But the wet collodion process was troublesome. As the glass plates needed to be sensitized, exposed and developed on the spot, the photographer was obliged to carry all his darkroom equipment with him and work from a portable tent. The final great technical improvement, the introduction in 1879 of dry gelatin plates which speeded and simplified the taking of photographs, increased the confidence and the output of the profession still further.

The structure of Victorian society was so secure, the demand for a reputable product so guaranteed, the expansion of business so certain that any photographic firm which was the dominant supplier in a particular market was assured of success. Bourgeois civilization was moving towards its apogee. The most remarkable period of economic growth in history occurred in the fifty years before the First World War. Europe dominated the world politically and economically.

In Dublin, the second city of the British Empire, the most successful and prominent photographic firm was that of William Lawrence and Son of Sackville Street. As the monopolist of Irish "views" — he had competitors but they were smaller and their work inferior — Lawrence was assured of world markets for his photographs in their many forms.

The story of the Lawrence firm, its rise and decline coinciding almost exactly with developments in photography, was paralleled in most European capital cities during the same period. It is a common enough Victorian chronicle of the commercial success of a strong personality and his eventual monopoly of a trade.

Lawrence was born in Dublin in 1840. His father was Clerk of Works in the General Post Office and his mother opened a chandler's shop in Sackville Street, the city's main thoroughfare, in 1844. Her son

changed this shop into a photographic portrait studio and toyshop in 1864. The business prospered and kept abreast of current trends. From the late 1860s to the 1870s, many stereoscopic photographs of Ireland were marketed by Lawrence's. As the fashion for this type of image declined, the opportunity was taken to replace them with more up-to-date scenes recorded by the new dry-plate method and reflecting the major development of the country at the time.

The decade 1880-1890 was the most important in recent Irish political history — one whose consequences affect us still. From 1880 onwards Ireland entered a period of change and expansion. The country was develo[illegible]g. Railways criss-crossed the land. Tourism became commercially organised. As public transport was introduced the cities were transformed and Dublin, Belfast and Cork grew rapidly. William Lawrence's undertaking of a new series of Irish "views" in the years after 1880 was an expansive reflection of the security and assurance of Victorian Ireland. The task, which was effectively that of photographing all Ireland, was given to his employee Robert French.

French was born in Dublin in 1841, two years after the invention of photography. He worked for Lawrence's all his life and his career progressed from that of photographic artist (most likely colouring portraits) to assistant photographer and, finally, a photographer proper.

He began to take collodion pictures in the 1870's and from 1880 until his retirement in 1914 he was solely responsible for the firm's vast output of Irish "views". It is hard to grasp the scale of French's achievement, Forty thousand glass negatives are preserved in the National Library of Ireland and represent one of the greatest collections of Victorian photography to have survived almost intact. But formidable though they are in number they might be merely of local interest if Robert French were not a photographer of considerable talent.

Lawrence seems to have placed no limitation on his employee's work. Though Dublin photographs predominate in the collection there were few parts of Ireland which French did not visit and record. The resultant "views" were marketed in many forms.

The Lawrence catalogue *Ireland in the Magic Lantern* lists 'merely a selection from his immense collection' claiming to be 'the choicest and most graphic subjects to illustrate the scenery and antiquities of Ireland'. It continues: 'The quality is very high class. W. Lawrence's lantern slides are celebrated for their warmth of tone and brilliant transparency and have a world-wide sale and reputation'. As well as appearing as lantern slides, the photographs were hand-coloured and sold as picture postcards and elaborate and ornately-framed scenic 'views'. These framed pictures were on sale at the Cork Exhibition of 1902 at prices of 30/- upwards — quite a considerable sum in those days. The hand-colouring was often entrusted to impoverished artists. When Strickland in his *Dictionary of Irish Artists* mentions such an artist ending his days as a colourist in Lawrence's studio, he makes it sound like a very great come-down indeed. The pictures appeared in railway carriages, as posters and in advertisements. There were albums of 'views' for each city and scenic area known as *The Emerald Isle Series*. A cigarette firm had an agreement with Lawrence to issue the 'views' in miniature on their cigarette cards. Lawrence photographs were kept scrupulously up-to-date and replaced with more contemporary pictures whenever their content became dated.

Though every published picture bore William Lawrence's name or initials, the photographer was anonymous. Nowadays when we look at a group of pictures it is the recognizable personality *behind* the camera that becomes evident. The subject matter is the everyday but it is the everyday transformed. Though photography was not new when Robert French began his vast undertaking, his best photographs record the Irish scene with the freshness and direct clarity of vision of someone seeing the country for the first time. His pictures entrap the decisive moment and remain as they were taken: the negatives were never reframed or altered in printing. Such is the immediacy of French's recording of the present moment that we find it hard to view the photographs as a reconstruction of the past. This is not to underestimate their immeasurable importance as invaluable historical records of Irish life in the Home Rule era but rather to see in their verisimilitude the frozen moment, the perpetual present tense. This also serves

as an antidote to a sentimental nostalgic view which in its superficiality fails to recognize the pictorial excellence of Robert French's work.

French is the greatest Irish documentary photographer. The type of photograph which he took during the 40-odd years in which he travelled throughout Ireland was always varied in range but never changed in any fundamentally stylistic way. It owes a great deal to a then-recent development in photography, that of the photograph as a means of social documentation. Over the years his work became more expert but it is in no way forward looking. Robert French can be placed firmly in the Victorian era as a craftsman or a workman-photographer. Within his commission to produce accurate representational pictures in which there was no opportunity for self-expression he nonetheless showed a marked personality. His greatest talent is for urban scenes where his unerring eye for architectural shapes and compositional forms is allied with his instinct for selecting the precise moment in which pedestrians and traffic are frozen into a perfect spatial harmony with their surroundings. Observant, patient and alert, he overcame the inflexibility of a heavy plate camera and a cumbersome tripod to make an accurate and verifiable record of Irish life with evidence of topography, social life, townscapes and people as they were at the end of the last century. It is objective reporting without any artifice of everyday life in an Ireland which has changed almost beyond recognition. This exhibition shows aspects of the work he did in Cork city and county.

When French retired in 1914 the Lawrence firm was already in decline. The world on the eve of war was a smaller place and the market for "views" of Ireland had dwindled. The "box brownie" had made every man his own photographer and motion pictures were the new wonder of the age.

Lawrence retired in April 1916 and passed the business to his youngest son. Within a few weeks the Sackville Street shop was in the centre of the fighting of the Rebellion and looters set it on fire. All the firm's records and the carefully preserved portrait negatives of generations of Dubliners were destroyed. The glass plates of the 'views' were stored elsewhere and survived until the firm finally closed in 1943 when the collection was bought by the National Library of Ireland by whose permission this representative group of pictures is shown.

William Lawrence lived until 1932 and the photographic collection which he had produced rightly bears his name. But the anonymous photographer Robert French, who died in 1917, was forgotten and it is only in the past three years that his work has been credited to him and recognition given to him as one who used his camera to record Victorian Ireland with the light of other days.

Kieran Hickey

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